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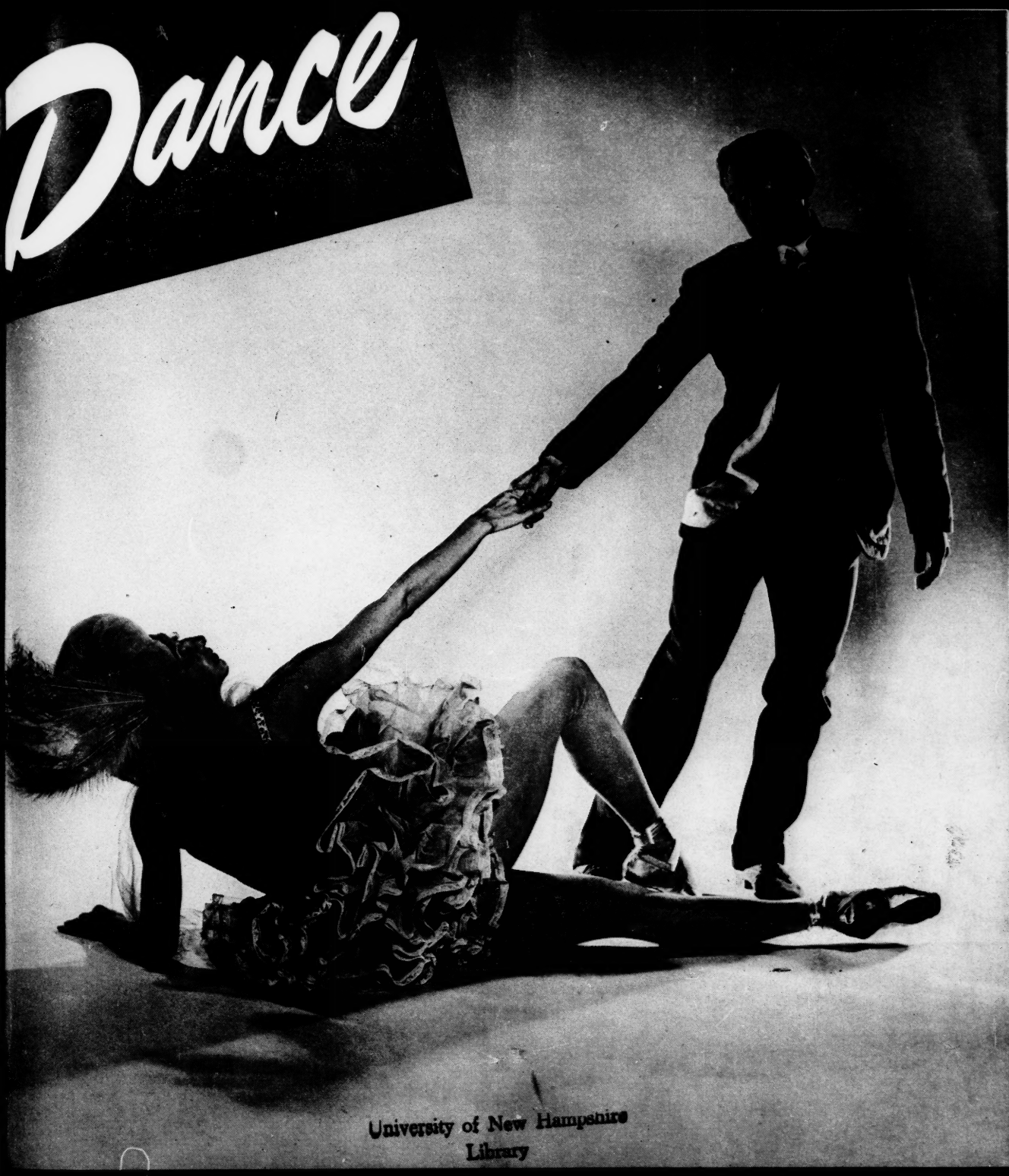

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CALENDAR OF EVENTS IN MARCH

(New York City)

March 6	92nd Street YMHA	at 8:40 P.M.	**Iris Mabry,** assisted by Ralph Gilbert at piano
7	92nd Street YMHA	at 3:30 P.M.	Auditions Winners Concert: **Linda Lion, Judith Martin, Helen McGehee, Marion Scott**
9	Barbizon-Plaza Theatre		**Haydee Morini,** Viennese dancer
14	92nd Street YMHA	at 3:30 P.M.	**Mary Anthony, Joseph Gifford, Katherine Litz and Natanya Neumann**
14	Studio Theatre		**Orest Sergievsky** and company "Dance Varieties"
15	92nd Street YMHA		Lecture by **Walter Terry** on "Folk and Ethnologic Forms" demonstrated by dance groups
18	92nd Street YMHA		East and West Association presents: "People of Mexico"
20	Central High School of Needle Trades		The Ballet Intime, **Nana Gollner, Paul Petroff** and company
21	92nd Street YMHA	at 8:40 P.M.	Dance Observer Benefit by artists of the modern dance and theatre
22	New York City Center		The Ballet Society presents: "Symphony in C" (Bizet-Balanchine) "The Seasons" "Capricorn"
25	Ethnologic Dance Center		**Dvora Bertonoff,** Palestinian dancer
28	92nd Street YMHA	at 3:30 P.M.	**Theatre Dance, Inc.** — the first program of group compositions sponsored by this new choreographers' group.

BALLET RUSSE DE MONTE CARLO

at the New York City Center

March 1		No Performance
2		Serenade, Billy Sunday, Pas de Deux Classique, Gaite Parisienne
3		Concerto Barocco, The Nutcracker, Scheherazade
4		Billy Sunday, Cirque de Deux, Rodeo, Frankie and Johnny
5		Serenade, Coppelia, Rodeo
6	matinee	Swan Lake, Night Shadow, Gaite Parisienne
6	evening	Ballet Imperial, Madronos, Pas de Deux Classique, Gaite Parisienne
7	matinee	Concerto Barocco, The Nutcracker, Lola Montez
7	evening	Giselle, Cirque de Deux, Billy Sunday
8		No Performance
9		The Nutcracker, Billy Sunday, Scheherazade
10		Ballet Imperial, Madronos, Billy Sunday, Gaite Parisienne
11		Swan Lake, Madronos, Scheherazade
12		Rodeo, Cirque de Deux, Giselle
13	matinee	Coppelia, Pas de Deux Classique, Le Beau Danube
13	evening	Concerto Barocco, Billy Sunday, Cirque de Deux, Le Beau Danube
14	matinee	Les Sylphides, The Nutcracker, Rodeo
14	evening	Ballet Imperial, Billy Sunday, Pas de Deux Classique, Gaite Parisienne

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via the grapevine.....

Ted Shawn, founder of the summer dance school and theatre at Jacobs Pillow near Lee, Mass. returns this summer as director of educational and theatrical activities. He was away on tour in Australia last summer, his first absence from Jacobs Pillow in its seven years of existence. During the Spring, Mr. Shawn will tour the eastern seaboard states. . . . Coming up on the summer horizon is a new center for modern American dance, sponsored jointly by **N.Y.U.** and **Connecticut College** to be established at **New London, Conn. Martha Graham, Doris Humphrey, Jose Limon, William Bales, Jane Dudley** and **Sophie Maslow** are among the dancers who will teach. These artists and their companies will, in addition, present weekly series of concerts in the Palmer Auditorium of Connecticut College during the **6 week session,** which opens **July 13.** Plans for this center were developed by **Martha Hill** of the School of Education at N.Y.U. and by Mary J. Shelly. . . . **Pearl Primus** is on tour of New England and the Middle West with her company of dancers, drummers and singers. On this tour she will present two new compositions, "Gypsy" and "Tamboule", the latter based on an African dance-duel with sticks. Miss Primus will also perform for the first time since she introduced it last summer at Jacobs Pillow, the solo work "Santo", an Afro-Cuban dance based on conflict between old and new cultural patterns. . . . **George Balanchine** has signed a contract with the **Marquis de Cuevas,** whereby he is committed to the creation of two new ballets a year for the Grand Ballet de Monte Carlo, and by the terms of which he becomes technical adviser to the company. The Grand Ballet has left Lisbon for Paris, and will be presently seen in Monaco before it undertakes a long tour of Scandinavia and the British Isles. Chances that the company will come to America this year are remote. . . . **Ballet Russe de Monte Carlo** played host to 100 hard of hearing children at the February 21st performance at the City Center. The children saw **Les Sylphides, Pas de Deux Classique** and **Raymonda** and at 1:00 P.M. met **Alexandra Danilova, Frederic Franklin** and other members of the company at a party given for them backstage. . . . **Dance Varieties** is the name of a group of ballet dancers who make their debut in **March** at the **Studio Theatre.** The company is directed and sponsored by **Orest Sergievsky.** Principal dancers are **Margaret Severn, James Jamieson, Anna Gay, Jack Harwood, Kenneth Owen, Gayle Spear, Edith Allard, Barbara Downie, Jacquetta Keith, Lisa Torry and Winona Bimboni. . . .Edith Anders,** Dutch dancer, is currently appearing in "Violins Over Broadway" at Billy Rose's Diamond Horseshoe. Miss Anders has studied in Amsterdam, has been in New York less than a year. . . .

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REVIEWERS' STAND

by Doris Hering

IVA KITCHELL
Ziegfeld Theatre
January 11, 1948

To evaluate a dancer's art on the basis of a single concert is somewhat presumptuous, and yet, for many reasons, **Iva Kitchell** lends herself easily to discussion on that basis. For one doubts whether added concerts would serve to round out to any greater degree the impression she makes in one evening.

Miss Kitchell calls herself a dance satirist, but for the most part, her approach lacks incisive, mordant quality of satire. She is, more precisely, a dance humorist.

She pokes fun at other dance styles — ballet, modern, neo-classic. And she does character sketches — "Chorus Girl" (Vintage of 1920), "Maisie at the "Moovies", "Portrait of a Hostess". All her effects are based upon a solid underpinning of strong, sure dance technique (with the accent on ballet); simple, but highly becoming costumes; and a keen sense of timing and theatrical effect. She makes extensive use of facial expression — sudden blankness, the drawing down of one corner of the mouth, a grimace of furious enthusiasm; and relies strongly on sudden shifts in direction and movement intent. For instance, in "Non-Objective" the frantic circular run that midway changed from pursuit to flight with hilarious effect. And in the same dance the hands patting the floor and in their travels quite unexpectedly including the triumphant slaying of an imaginary roach.

At the present time, however, Miss Kitchell is entirely too cautious with her medium. She adheres too closely to the beaten track of comic dance. Almost constantly one had the uncomfortable feeling of having seen it all before — at a Mata and Hari concert — at a Pauline Koner concert — on Broadway — in night clubs — in the movies — and even in vaudeville. It is only when she foresakes the familiar and really lets herself go that one catches glints of the Iva Kitchell that could be in the future if she would thumb her nose at her inhibition and at her desire to please a certain kind of audience. In so doing she would lift her work from its current realm of pleasant entertainment by a charming little performer to the level of choreographic clowning of the highest order. She achieves something of this quality in "Non-Objective" in which she preserves the outward dimensions of this sometimes baffling branch of modern dance but performs it in delightfully nonplussed fashion. It appears in "Something Classic" too, when she becomes completely enmeshed in her flower garland to the point of nearly falling on her face. And there were moments of it in "Portrait of a Hostess", which sported the bright little contrast of points for the hostess entertaining and pattering about on the soles of her feet for the hostess before and after her bout with guests.

"Bacchanale" (As Seen At The Opera) started off to be the usual hootchie-kootchie inter-

continued on page 40

by Reed Severin

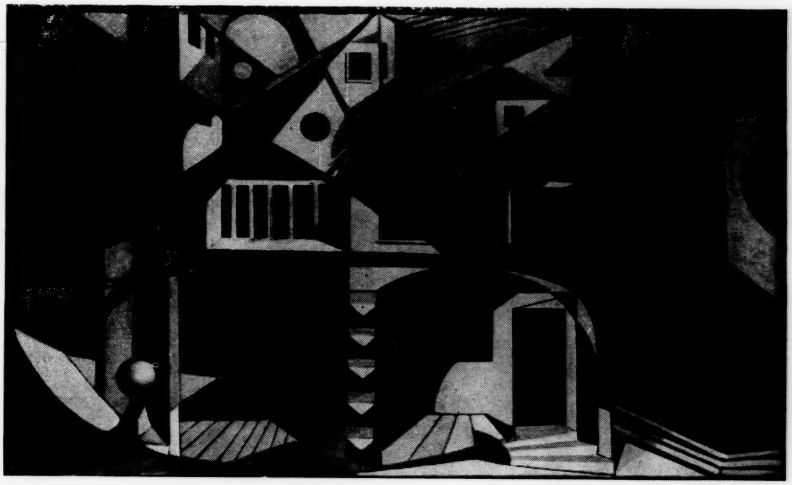
THE BALLET SOCIETY
New York City Center
February 9, 1948

Thanks to The Ballet Society's all-Balanchine program February 9th at the City Center, the notion that you can actually get too much of a good thing has been more or less exploded, insofar, at least, as it applies to Mr. Balanchine. Although the evening's premiere, **"The Triumph of Bacchus and Ariadne,"** served, naturally, as the program's main course, the other two ballets, **"Divertimento"** and **"The Four Temperaments"** were sufficiently dissimilar to provide and exceptionally well-balanced entertainment —but more of that later.

The new work, a ballet-cantata in Italian, employing the services of forty dancers, a chorus of forty, plus two soloists, and an orchestra under Leon Barzin, turned out to be a "Triumph" in the Florentine sense rather than what the title might superficially imply, that is, a contemporary re-creation of the "triumphs" or "parades" offered by the rulers of Florence to the citizens of that city during Renaissance times. The words of the cantata itself are taken from a fifteenth-century carnival song by Lorenzo di Medici (called Il Magnifico) celebrating "youth and age, sacred and profane love" in verses which are, in turn, derived from the classical Latin and divided into ballet entries.

In other words, the ballet has no story, and even Bacchus and Ariadne get into the act no more than once, in a pas de deux (danced rather glumly by **Nicolas Magallanes** and **Tanaquil LeClercq**) that was introduced in flat-footed fashion by **Lew Christensen**, playing the Majordomo. There follows then a tarantella for satyrs and nymphs, fourteen in all, headed by an ebullient **Herbert Bliss** and **Marie-Jeanne.** Just for the record, and to give Mr. Webster a word in edgewise, a satyr is a "sylvan deity or demigod, often depicted with the tail and ears of a horse, given to riotous merriment and lasciviousness" and also given, it might be added, to appearing in innumerable old-time court ballets and "triumphs" as partner to another inferior classical divinity of the opposite sex, a nymph, of course. All of which should give you a faint idea of the sprightly goings-on that Balanchine has arranged, aided and abetted by the traditional-type costumes designed by **Corrado Cagli.** Dancing eventually gives way to two mimed passages, the first, when another satyr, Silenus by name (sung by Leon Lishner, mimed by **Charles Laskey**), an obese, besotted clown along the opera-bouffe lines of Balanchine's "Le Bourgois Gentilhomme," is dumped on the stage by a sort of charming make-believe horse. Slapstick comedy, in turn, makes way for a visually stunning and unexpectedly moving re-enactment of the Midas legend, certainly one of the most striking things of its kind ever done, with **Francisco Moncion** as the greedy King whose touch turned everything he loved to gold. And finally, a lovely aria sung by a solo soprano, Ellen Faull, entitled "Invitation to the Dance" serves to signal the beginning of the bacchanalian revelry that closes the divertissement.

continued on page 42



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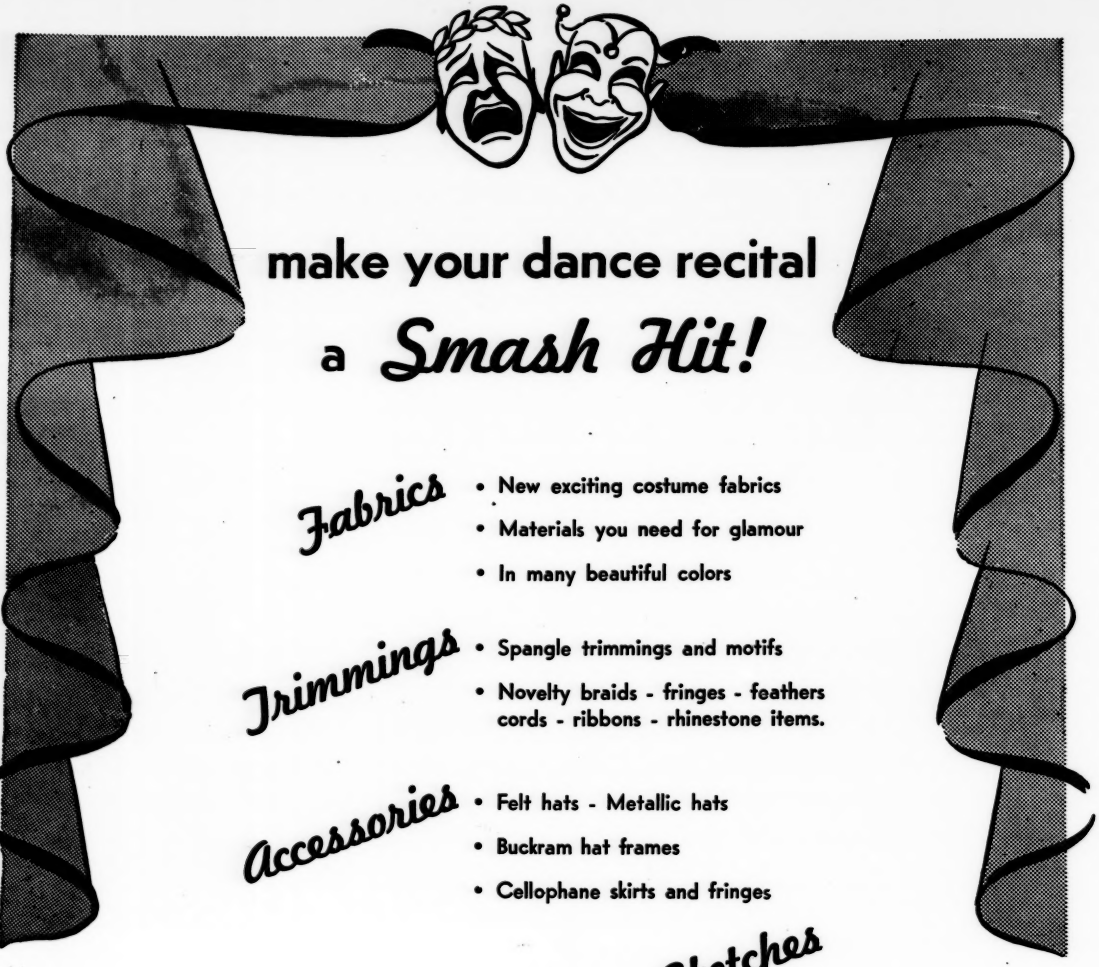
Set by Corrado Cagli for the ballet-cantata "The Triumph of Bacchus and Ariadne" (Rieti-Balanchine) staged by The Ballet Society.



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Dance

VOLUME XXII March, 1948 NUMBER 3

RUDOLF ORTHWINE, Editor and Publisher

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THIS MONTH'S COVER

ALEXANDRA DANILOVA and FREDERIC FRANKLIN illustrate action from the Ruth Page ballet "Billy Sunday", staged with Franklin as Billy, by the Ballet Russe de Monte Carlo. This photograph by DHIMITRA TASSI.

ANNOUNCEMENT AFFECTING THE DANCE MAGAZINE AS OF APRIL, 1948

WITH THE PUBLICATION of the April, 1948 issue, DANCE Magazine undergoes several marked changes. Its present 8½ x 11 format is increased to a 9 x 12; it becomes a larger book, with consequent inclusion of more material and photographs and greater coverage of the dance field at home and abroad, and of paramount importance, its price goes up.

The news-stand price of DANCE Magazine, beginning with the April issue, will be 35c per copy. The annual subscription price will be $3.75. On page 5 of this issue you will find details concerning the price change, coverage, location and period of subscription. This editorial confines itself solely to a summary of our reasons for this change.

This is the beginning of the seventh continuous year of publication of the present DANCE Magazine which grew out of a merger of the former Dance and American Dancer Magazines in January, 1942. These years have been marked by the growing pains which afflict publications, as well as people, in the process of maturing. It is my considered opinion, looking back, that the journey has been well worth while. Our experiments and forays throughout the difficult war years and post-war years have led us in the inevitable direction desired by you, our loyal readership. This is attested to by the fact that our readers are four times the number they were in 1942. This loyalty on your part cannot be mistaken and we are grateful to it because it has kept us alive, and we intend to stick to our guns to keep alive in the same fashion so that we can continue to serve you as long as there is a dance art which is loved by you and the many others who are continually being attracted to dance and dancing.

BUT — to keep alive, we have to face certain hard facts, and so do you. Like everything else, it costs more to produce the present publication than it did in 1942. For six years we have maintained the price of 25c per copy in spite of the spiraling costs of paper and production of this publication, and I think I have kept faith, as have the loyal people who contribute to and work for the magazine. We can no longer hold the line at that price and therefore announce at this time, the coming change effective with the April, 1948 issue. Those of you who are engaged in business or other production of commodities will certainly understand what spiraling costs can do to the production of a commodity like a publication.

At the same time, our new DANCE Magazine will be the greater, more specialized and more beautiful vehicle looked forward to each month by our readership, by reason of its change of format and size. This increase will benefit both of us, you who read and we who produce the magazine.

Let me offer my warmest thanks to all of you for your continued support during these past difficult six years, and for your continuing support so that we may increase our ever-sincere efforts to bring you the finest in a dance publication.

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FIRST WEEK

Opening Sun., Apr. 4—Theme and Variations, Jardin aux Lilas, Tally-Ho, Gala Performance. *Tues., Apr. 6*—Princess Aurora, Billy the Kid, Helen of Troy. *Wed., Apr. 7*—Giselle (2 Acts), Fancy Free. *Thurs., Apr. 8*—Les Sylphides, Aleko, Les Patineurs. *Fri., Apr. 9*—Swan Lake, Romeo and Juliet, Theme and Variations. *Sat. Mat., Apr. 10*—Swan Lake, Peter and the Wolf, Les Patineurs. *Sat. Eve., Apr. 10*—Princess Aurora, Billy the Kid, Helen of Troy. *Sun. Mat., Apr. 11*—Romeo and Juliet, Billy the Kid, Theme and Variations. *Sun. Eve., Apr. 11*—Aleko, Pillar of Fire, Theme and Variations.

SECOND WEEK

Tues., Apr. 13—Aleko, Pas de Quatre, Jardin aux Lilas, Fancy Free. *Wed., Apr. 14*—Les Sylphides, Shadow of the Wind (Premiere), Interplay. *Thurs., Apr. 15*—Giselle (2 Acts), Tally-Ho. *Fri., Apr. 16*—Swan Lake, Petrouchka, On Stage! *Sat. Mat., Apr. 17*—Les Sylphides, Petrouchka, On Stage! *Sat. Eve., Apr. 17*—Les Patineurs, Pas de Deux ("The Black Swan"), Tally-Ho, Theme and Variations. *Sun. Mat., Apr. 18*—Princess Aurora, Peter and the Wolf, Les Patineurs. *Sun. Eve., Apr. 18*—Swan Lake, Shadow of the Wind, Gala Performance.

THIRD WEEK

Tues., Apr. 20—Theme and Variations, Shadow of the Wind, Interplay. *Wed., Apr. 21*—Billy the Kid, Apollo, Pillar of Fire. *Thurs., Apr. 22*—Swan Lake, Fall River Legend (Premiere), Gala Performance. *Fri., Apr. 23*—Six Waltzes, Facsimile, Shadow of the Wind. *Sat. Mat., Apr. 24*—Six Waltzes, Peter and the Wolf, Billy the Kid. *Sat. Eve., Apr. 24*—Billy the Kid, Fall River Legend, Pas de Deux ("The Nutcracker"), Gala Performance. *Sun. Mat., Apr. 25*—Giselle (2 Acts), Fancy Free. *Sun Eve., Apr. 25*—Romeo and Juliet, Fall River Legend, Pas de Deux ("The Black Swan"), Fancy Free.

FOURTH WEEK

Tues., Apr. 27—Petrouchka, Apollo, Fall River Legend. *Wed., Apr. 28* (American Composers' Night)—Interplay, Billy the Kid, Undertow, Fancy Free. *Thurs., Apr. 29*—Les Sylphides, Pillar of Fire, Shadow of the Wind. *Fri., Apr. 30*—Theme and Variations, Undertow, Fall River Legend. *Sat. Mat., May 1*—Princess Aurora, Fancy Free, Les Patineurs. *Sat. Eve., May 1*—Aleko, Pas de Quatre, Jardin aux Lilas, Fancy Free. *Sun. Mat., May 2*—Aleko, Tally-Ho, Pas de Deux ("Don Quixote"), Interplay. *Sun. Eve., May 2*—Fall River Legend, Pillar of Fire, Theme and Variations.

Brilliant Corps de Ballet
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ASPECTS OF THE BALLET

IN EUROPE

THIS issue of DANCE Magazine is no effort to produce an encyclopedic work on the condition of ballet in Europe. To do this would involve production of a book of really noble size. Instead, here we have an oblique examination of some animated corners of European ballet. Sometimes the oblique look tells more about an object upon which it is focussed than the look direct. This is enough to point up a comparison with our own artistic affairs if, indeed, such a comparison is the desire of the reader.

In a continent roughly the size of our own country, ravaged, bruised and starved, there is, marvelously enough, all the violent teeming and seething one finds in a drop of water under a microscope. Here at home we do not suffer from the lack of such elementary things as food, clothing, heat, tea, shoes, fabrics and other materials which are necessary to the production of a ballet and the well-being of the dancer. Here we suffer from mere poverty of ideas, timidity, box-office virus, the triumph of technique over aesthetics. Only a few subscribed organizations here afford the artists outlet for their imaginative energies and ideas. There the outlook is not so good.

In Europe there may be only enough toe shoes to go around (they even lack clothing to dress them with); there may not be enough for dancers and audiences to eat, but wonderfully, miraculously, theatres are filled, always filled. The merest company, newly assembled, can find support. This is true of concert artists and [illegible] music hall and [illegible] likewise, although we are not [illegible] concerned with the European dance outside the boundaries of ballet.

Within the boundaries of ballet, the best-known companies are:

in ENGLAND —
The Saddler's Wells Companies (Senior and Junior)
The Ballet Rambert
[illegible] International Ballet
[illegible] Metropolitan Ballet
[illegible]

in [illegible]
[illegible]ris
[illegible]mique in Paris (both have [illegible]ished [illegible] companies)
[illegible]lane's Maitrise de Dan[illegible]
Jean Weidt's Ballets des Arts
Les Etoiles de la Danse

and two visiting companies,
The Marquis de Cuevas' Grand Ballet de Monte Carlo
Colonel de Basil's Original Ballet Russe

in ITALY —
The San Carlo in Naples, the Teatro Reale in Rome and La Scala in Milan

in GERMANY —
The Occupation-sponsored State Theatres in Berlin, Munich and lesser cities

in DENMARK —
The Royal Opera

in CZECHOSLOVAKIA —
The National Theatre in Prague

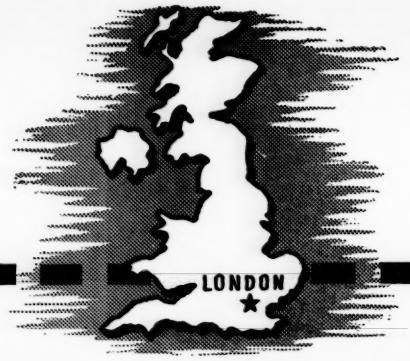
In capital cities like Vienna, Budapest, Zagreb, Belgrade, Sofia, Athens, Oslo, Helsinki, Lisbon, each city and its sister cities support greater or lesser Opera Houses to which are attached resident ballet troupes. There are bleak spots, as in the Netherlands, Belgium and Poland, where the suffering has been so intense that not even now have there been more than sporadic, incompleted projects for the revival of ballet on any considerable scale. In a place like Stockholm, however, which did not suffer from war, there is an astonishing lack of activity, and the little ballet Swedes see, is that of the big touring companies which come from England and France. Antwerp's small ballet company headed by Valentine Belova ceased functioning when she left for America, and in Madrid the only ballet in action is the Ballet Espanol of Jose Greco and Pilar Lopez, which is Spanish dance, rather than ballet.

Nevertheless, at no season of the year is there a ballet-less vacuum in Europe. The national companies, whether supported by an Opera company or by subscription, or by individuals, are continually in evidence, and always traveling from capital to capital. The Saddler's Wells and the Ballets des Champs Elysees, which have visited places like Warsaw, Stockholm, Berlin, Switzerland, are examples of this perpetual ballet-in-motion.

In the U.S.S.R. where the ballet is supported by the state, every [illegible] town of any size boasts a theatre, some devoted [illegible] dance, and an interesting development is taking [illegible] ballet there, completely [illegible] by currents [illegible] from the West.

Whether supported by the State, the individual or quite [illegible] general public, ballet seems to rise perpetually [illegible] its own ashes in Europe, a veritable Phoenix, nothing discouraged by lack of essentials, rich in vitality, in ideas, [illegible]ed, not by the thousands, but by the millions. There cannot be something exalted, something nourishing and renaissant about an art which flourishes so vigorously in the foulness of a ruined society which is desperately trying everywhere in Europe to revive itself by this or that. There must be ample reward in the spectacle of victorious Ballet in Europe, mounted and riding above the brimstone.

H. D.



THE INTERNATIONAL BALLET OF LONDON

by W. G. RAFFÉ

DURING ITS SIX YEARS OF EXISTENCE, the International Ballet has attracted steadily growing audiences in London and in all the larger provincial cities. Making no claim to be a "national" theatre, it has achieved this distinction with no permanent theatre, no government subsidy and no official backing or publicity, such as is enjoyed by other companies. Thus, the International Ballet is the only self-supporting ballet organization in Britain, probably in the world, and, having secured remission of the heavy entertainment tax (as other companies did) the directors have, like Henry Ford did in Detroit, "ploughed the profits back into the business." Hence the company pays its way and gives its artists full yearly contracts on Equity standards.

Technical hindrances of every kind were normal during war-time years for all theatrical companies, but worst for ballet producers, owing to the lack of both dancers and musicians. Repeated calls for war service took away male dancers and some girls, while male musicians moved in and out of the orchestra as speedily as did the audience in the theatres. Shortage of textiles made costumes and shoes rare; and even scenery was difficult to improvise. Yet the governmental view was definitely that ballet was a fine form of entertainment, necessary for a people at war, so long as theatres could be found and dancers would work. Thus the home industrial and clerical population was sustained, while smaller units went for ENSA into improvised theatres in factory or troop centers.

Since the war ended, a bold new departure has been for the International Ballet to play in the great "Holiday Camps" run in three centers, where more audiences, most of whom had never seen a living theatre show, much less a ballet, in their lives, had their eyes opened. This adventure is in a way a repetition of Anna Pavlova's cross-country tours in the USA, where no town was too small, if it could afford a stage and an audience.

The development of International Ballet has run almost parallel with the later development of Mona Inglesby as dancer and choreographer. As her work has become more mature so have the productions extended in ambitious scope from the three simple one-act ballets for five or six dancers, of her early period, *Endymion* and *Amoras*, with the very promising humorous essay of *Planetomania*, to the important creation of *Everyman*, followed by Milton's *Masque of Comus*, both equally English in flavor and form (and far more interesting than diluted editions of decadent Greek mythology, literalized beyond all poetic license, like Boris Kochno's *Les Amours de Jupiter*), varied by full length revival of the Russian *Swan Lake* under Nicolai Sergueeff. Indeed, this is a version that is no longer performed in Russia, where the legend has been entirely modernized and its choreographic form renovated.

Among the classical ballets now performed, besides Swan Lake, are *Giselle* and *Coppelia*, with extracts from *The Sleeping Princess*, all these from the steno-choric notes of Nicolai Sergueeff, made in Russian, when he was regisseur at St. Petersburg, over thirty years ago.

Now we may feel happy to see the technically overdone fragments called *Aurora's Wedding* (meaningless as such to any new and inexperienced audience) replaced by more integrated productions such as the full length Swan Lake, first shown in 1947 by the International Ballet.

The standard of attraction was exemplified last September in a London week at the Gaumont State Theatre in Kilburn. Here eight shows were given — six evenings and two matinees, including *Swan Lake* in full, four times, *Coppelia*, three times, and an evening with *Les Sylphides, Carnaval, Pas d'Action* and extracts from *Casse Noisette*, at prices ranging from one to three dollars. The local population booked all the 3500 seats and tried to book again. It is obvious that the vast cinema audience is ready for a change over, in the temporary absence of enough new films, to ballet at prices only slightly higher. It has for long been evident to this observer that there is also a large audience ready for ballets with a more modern appeal — beyond the ballet connoisseur who wants to see every version of any classical work, merely to add to his collection. Too much insistence on technique (publicly, instead of keeping it in the classroom) is reducing ballet to the category of an indoor sport.

Through the provinces, more than 450 performances of the morality ballet, *Everyman*, have drawn mixed audiences, obviously as much for its theme as for its formal presentation through the ballet. In England, as in the U.S.A., there are audiences who are tired of seeing ragged and soiled presentations purporting to be *Swan Lake*, in hurried and indifferent one-night stands, and who will therefore come to see new and interesting works which have a story, as well as technical ability, attractive design and richness of color and music.

Many people, making their first acquaintance with ballet, are highly pleased at the offer of a highly competent *Giselle*, splendidly decorated by Doris Zinkeisen, or a sparkling *Coppelia*, with colourful decors by Hein Heckroth, but with a progressive company such as International Ballet. We shall look, also, for definitely modern works. Dancers, too, will tend more and more to seek to join producers who give them more genuine creative opportunity, instead of forever

IN ENGLAND

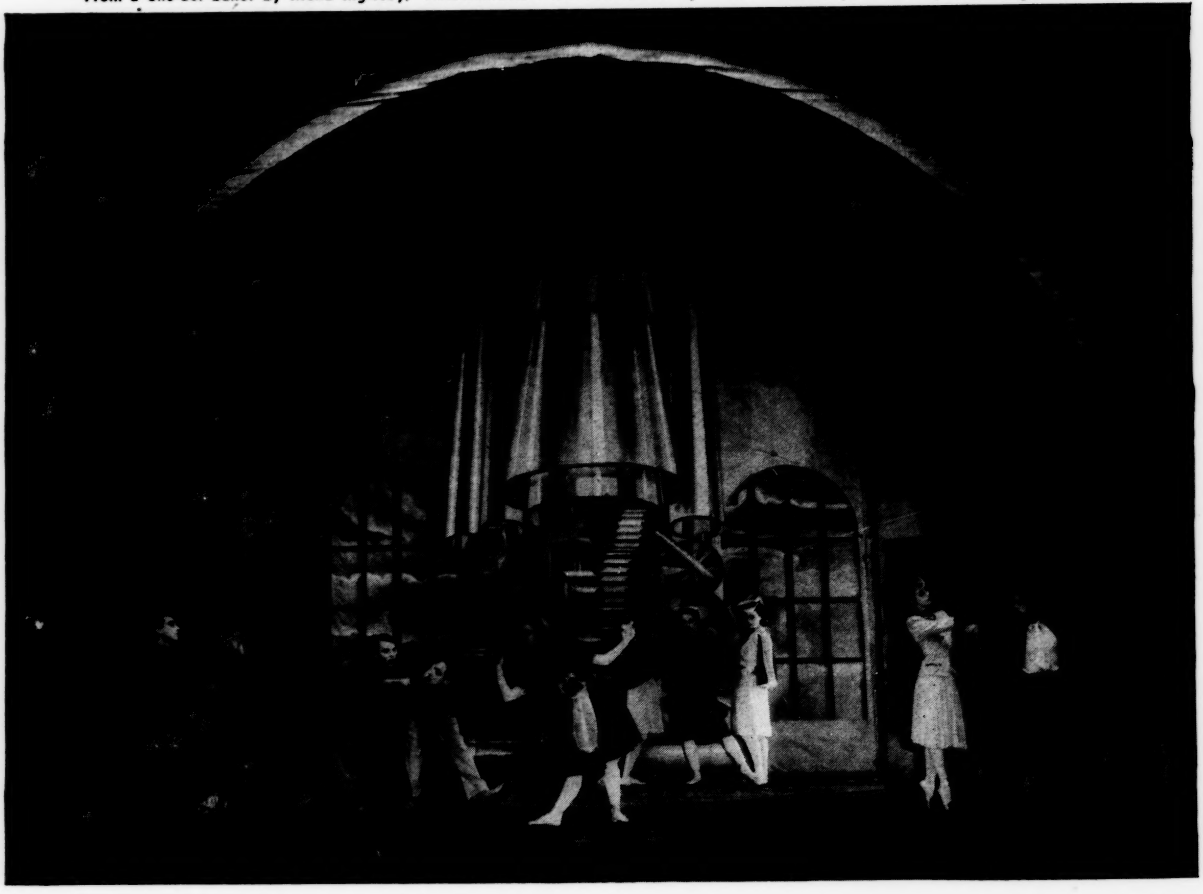
The opening scene from the ballet "Everyman" by Mona Inglesby (Lyric Theatre, London, July, 1943). "The Temptress" shows her jewels. Nina Tarakanova as the Temptress. Leslie French as Everyman.

imitating the choreography and the mime inherited from the last century. It is all very well to urge revival of "classical" ballets to prove the excellence of the dancer's technique, but the average ballet audience is not analysing technique, nor is it holding examination. It comes, hoping to enjoy a work of art. There is a prospect that new works of art, done under control of their actual creators, may be shown and received with more zest than reproductions, however skillful, of century-old masterpieces which can never again be the same.

The International Ballet is really international in membership. In its company of 80, more than a dozen nationalities are represented, including English, Irish and Scots, with American, Australian, South African, French, Polish, Russian, Danish, Czech, Greek, Spanish and even two Abyssinian princesses. In sharp contrast are the ballets. They are only English or Russian in origin. Their opportunity to develop Spanish ballet has been neglected.

Along with the recruitment of promising dancers into the working company, the International Ballet has found it advisable to run a school where younger students may gain expert tuition, with the prospect of immediate paid work as soon as they are sufficiently up to the high standard required. This school, in South Kensington,

From a one-act ballet by Mona Inglesby, "Planetomania". The decors are by Doris Zinkeisen, (Theatre Royal, Birmingham, 1941).



From the one-act ballet "Amoras" by Mona Inglesby (Alhambra Theatre, Glasgow, January, 1940).

is taught by Mme. Judith Espinosa and Miss Molly Radcliffe, with visits by Nicolai Sergueeff and his talented wife. Recruits from the school help to repair the turn-over in the ranks of the company.

The production policy of the International Ballet has revealed two main lines; the revival of Russian "classical" ballets, and the staging of new works in ballet form. The preliminary three ballets mentioned were followed by another short work, *La Fete Boheme*, when Andrée Howard put on a balletic version of Shakespeare's *Twelfth Night*. This work provoked much criticism. It had humorous values, although less than the words of the play reveal. The interjected songs seemed to some people to interrupt the dancing. Probably the most real critical note was the contention that the ballet would have been better if shaped on the original material of "Twelfth Night" customs, without using Shakespeare's verbal form. It was an interesting experiment, successfully followed by the magnificent *Everyman*. The opening scene in this work presents one of the most memorable and colorful scenes in all ballet repertory, while the choreographic form, arranged by Mona Inglesby, has few insignificant moments.

This venture into older history is matched by the production of John Milton's famous *Masque of Comus*, first done at Ludlow in 1634. A combination of speech and song, acting and dancing, it offers a stage spectacle of immense interest, although it is nowhere claimed to be a ballet in the current acceptance of the term. Unfortunately its economic background renders its performance practicable only in very large theatres. In London, it was shown at the Coliseum.

One would like to see some altogether basically new works, devised as original ballets, not remade items, adapted from Shakespeare's plays or Milton's poems, or morality legends, or made from paintings and engravings, such as Blake or Hogarth or Manet, but done from popular legends or stories of the century, or from our modern life, offering rich and vivid raw material not yet handled by artists in other media: not cobbled items made to fit symphonic music which is already finished in its own medium. So worked the original makers of "classical" ballet — Giselle, Swan Lake or Prince Igor — all these ballets were made directly from legends.

The humorous aspect of ballet, by no means the easiest to bring out, was made evident in the crisp *Planetomania*; in a production of *Twelfth Night*, similarly. Comedy ballet is usually well received and

one expects to see further efforts on the lighter side from International Ballet.

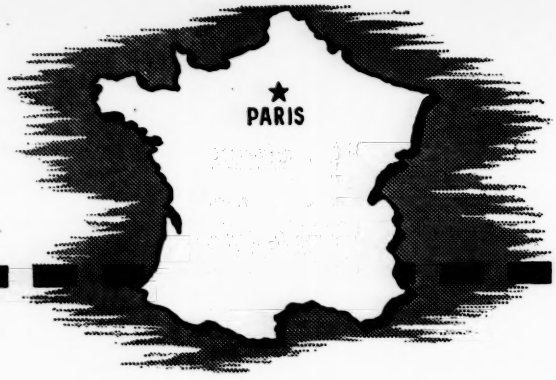
It seems essential for the continued success of the company that some further important modern ballets should be created. The current policy of reviving 19th century Russian ballets, even with expert Russian assistance, cannot remain always in the forefront, if only for the reason that none of these ballets are their own exclusive productions. What is necessary is work with more modern themes, or even romantic themes, done with classical technique, more as the Soviet producers work. They tend to emphasize the development of the story; this is helped with academic technique, but not replaced by mere technical facility.

One most promising phase of International Ballet has unfortunately remained undeveloped. When the suite of Spanish dances called *Danse Espagnole* was shown, London was favorably impressed by its different style of Spanish dance; some people hoped the company would proceed to give us full Spanish ballets, a task of no great difficulty with the available libretti writers and talent, where Spanish style and classical technique might be merged in attractive new works.

Watching the Parisian success of Diaghilev's Russian Ballet, it was obvious that this company was triumphant precisely because it was so definitely and so vigorously Russian, and this was 20th century Russian, now escaping from the limitations imposed by half a century of Petipas, while yet using the discipline on behalf of free expression. In America, any foreign ballet company will succeed also in proportion to its adherence to its own national character. British works that are British in most of their form and details will appeal more in the U.S.A. than pseudo-Russian works, already traffic-worn by the Colonial Russe companies until the gilt has vanished — and hence, real newly created British ballets are essential, preferable with British themes, although not necessarily with British dancers (there is no doubt that International Ballet could achieve this consummation). Art principles may be international, but *works* of art must have a habitation and a home. This striking fact was noted in London with American ballet, first with Catherine Littlefield's *Barn Dance* and *Terminal* and again, in 1946, with Ballet Theatre's own home-grown American works such as *Fancy Free*, all of which ballets had the attraction of being different from the more familiar works.

Left: From the ballet "Masque of Comus" by Mona Inglesby, after John Milton. Center: Anthony Estrel as Comus. (Coliseum, London. 1946).

Right: From the ballet "Twelfth Night" by Mona Inglesby (His Majesty's Theatre, London, September, 1942) with Leslie French as Feste, Nina Tarakanova as Maria and Rex Reid as Sir Andrew Aguecheek.



LES BALLETS DES CHAMPS-ELYSÉES

by GOLDA G. ANTIGNAC

TO GO OR NOT TO GO to America has been the query of the Ballets des Champs-Elysées for over a year. Definitely now, after a season in Egypt, they will arrive early in 1948 for a four-month tour of the United States, opening in New York for a week or two, and doing a "grand tour" which will take them to all major cities, from Boston to San Francisco, and from Washington to Chicago and Detroit.

Director Roger Eudes, *Art Director* Boris Kochno, *Choreographer* Roland Petit, and *Ballet Master* Victor Gsovsky will all be at their posts when the troupe lands, and leading dancers in the company will be Roland Petit, Jean Babilée, Irène Skorik, Nina Vyroubova, Nathalie Philippart, Danielle Darmance, Jean Guélis and Simone Mostovoy.

If this is one of the youngest ballet companies — its creation dates back only to March 2nd, 1945 — it is already one of the best recognized troupes in Europe. In its repertory is the ballet which may be said to have ignited the spark which caused the company to be formed: *Les Forains* (The Travelling Players), one of the most perfectly satisfying ballets on the modern stage; the theme by Boris Kochno shows the life, performance and discouragement of a small traveling circus; the music is by Henri Sauguet, the decor and costumes by Christian Bérard and the troupe dances it exquisitely. On the above date, Roland Petit gave a recital at the Théatre des Champs-Elysées in Paris, and in addition to the universally acclaimed *Les Forains*, he included on his program *Rendez-Vous*, a Kosma and Prévert ballet from which Carné drew his remarkable film, *Les Portes de la Nuit* (Gates of Night).

Inspired by the success of that recital, Eudes, who was director of the Théatre des Champs-Elysées, joined forces with Kochno and Petit to form the Ballets des Champs-Elysées, and with the audacity of youth they called upon the best known musicians and decorators of the French capital for help. Thus we find music written for them by Igor Strawinsky, Jacques Ibert, Vernon Duke, Henri Sauguet, Charles Koechlin; decors painted for them by Marie Laurencin, Jean Hugo, Christian Bérard, André Clavé, Serebriakoff; even Piscasso, who did the curtain for *Rendez-Vous*. Jean Cocteau's curious talent was called upon for a ballet theme and gave the company one of its most discussed numbers, *Le Jeune Homme et la Mort* (Death and the Young Man).

If twenty-three year old Roland Petit did the choreography for seven ballets in two short years, we find other names well-known in this field signed to other ballets. Ana Nevada and Juanito Garcia, for example, did the choreography for *Los Caprichos*, inspired by Goya, with music by Padre Soler, Rafael Angles and Mateo Albeniz, in decors and costumes by Clavé; Janine Charrat did that for *Jeu de Cartes* (Card Game) a "ballet in three deals" to Strawinsky music with decors and costumes by Pierre Roy.

And to these modern works, replete with individuality and visibly marked with the print of our own epoch, the directing trip has added a solid base of classical repertory, including *Coppelia*, the pas de deux from *The Blue Bird*, extracts from *Swan Lake*, *The Spectre of the Rose*, and has revived *La Sylphide* with the Taglioni choreography and Schneitzhoeffer music, but with a decor by Serebriakoff

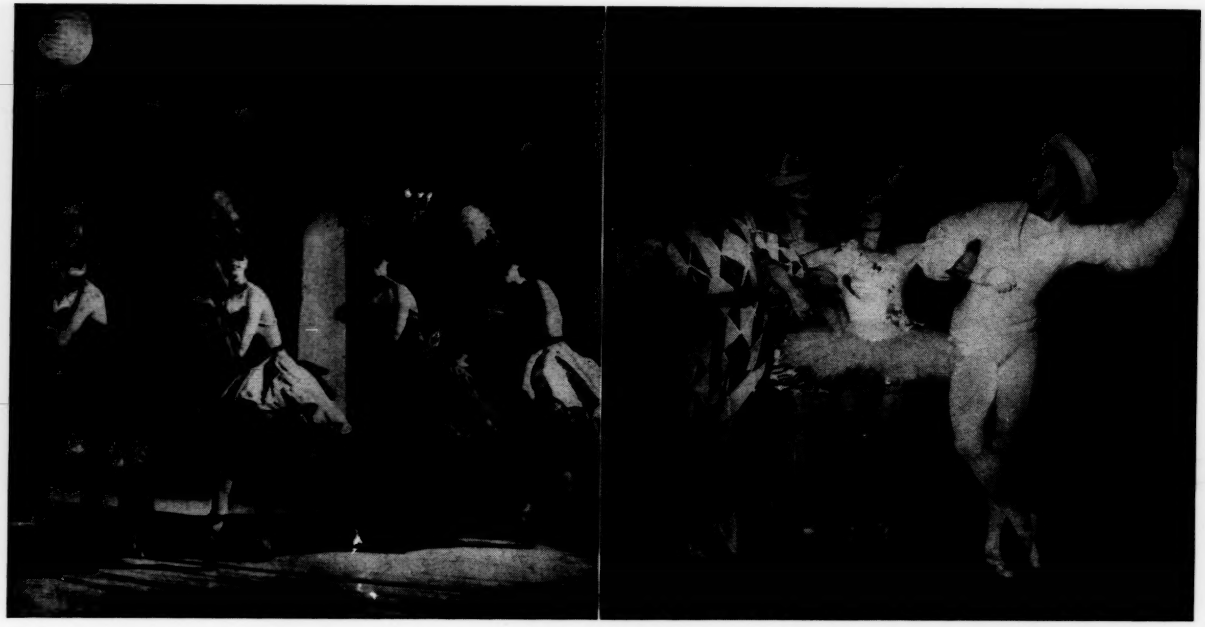
EDITOR'S NOTE:
Since the writing of this article, choreographer Roland Petit has temporarily left his post with the Ballet des Champs Elysees to do the choreography for a French film and it is not known when, if at all, he will return to the company.

IN FRANCE

Nathalie Philippart, Jean Babilée and Christian Foy dance the principal parts in "Portrait de Don Quichotte".

On the left: A concourse of fillies dressed by designer Christian Dior for the ballet "Treize Danses" (Thirteen Dances).

On right: Principal dancers Roland Petit, Leslie Carey, Irene Skorik and Jean Guelis in "Treize Danses".



and costumes by Bérard.

This year, two new ballets have been the talk of Paris: *The Portrait of Don Quixotte*, music by Petrossi, decors and costumes by Tom Heogh, a young Irishman, choreography by Aurel Milloss. In this, a young man reads the famous story, is seized with a desire to emulate his hero, and meets with a tragic end. The whole episode is stylized, and admirably danced by Babilée, Philippart and Foye. Then comes *Les Treize Danses* (Thirteen Dances), with Gretry music, costumes and decor by Christian Dior (for the first time a "grand couturier" has turned his hand to a stage set as well as to costumes for a ballet), and choreography by Roland Petit. This is a divertissement in the setting of a Venetian carnival; dancers in strange costumes, reminiscent of the circus, dance and disappear and return to dance again in an atmosphere of false gaiety which seems always to be threatening to become a tragic farce.

Since America will so shortly have the opportunity of judging these ballets on their merits, in all the diversity of their repertory, amidst the color and variety of their decors and costumes, heightened by the talent of the star dancers, I shall leave all criticism to the audiences, whose curiosity has undoubtedly been whetted by long expectancy.

IN ITALY

THE BALLET IN ITALY

by GEOFFREY HANDLEY-TAYLOR

From the ballet "Bolero" of Aurel Milloss with dancers Luciana Novaro and Ugo Dell'Ara.

IT IS WELL-KNOWN that Roman choreographic life, except that of ancient times, has never been so traditional and so full of significance for the universal development of the Ballet, as, for example, revealed in the life of this art in theatres such as La Scala, Milan or Il San Carlo, Naples. Even at Rome, however, there were in the past some important events in the realm of the dance, such as the ballets in the Papal Court at Castel Sant'Angelo; the early career of Salvatore Viganò, who made his début in Rome as a dancer; the spectacles with the famous stars of the romantic Ballet in the Roman theatres and premières of the Ballets of Diaghilev in the Costanzi Theatre, during the first world war.

Nevertheless a true and proper ballet tradition in Rome could start only with the effective establishment of a regularly organized School of Academic Dancing. Such a school was created in 1928, at the time when the old Theatre Costanzi was transformed into the government owned Royal Opera Theatre, and in the next ten years was directed in turn by Ileana Leonidoff, Nicola Guerra, and Boris Romanov.

In the autumn of 1938, by his successes in the State Theatre of Budapest, and as a result of his seasons in 1937 at the Theatre San Carlo of Naples, Maestro Tullio Serafin, then artistic director of the Royal Opera House, invited Aurel Milloss to prepare a number of ballets. So complete was the initial success of this Hungarian-born choreographer and dancer, that the Opera House authorities decided to retain his services indefinitely.

It was clear that during the first year of his Roman activity, Milloss had to resume the spiritually artistic education of the Corps de Ballet that had been interrupted by the departure of Romanov. The technical education in the Roman School of Ballet was then in the hands of Teresa Battaggi, Placida Battaggi and Ettore Caorsi, but the methods of these teachers was not that of Cecchetti. Thus, in order to ensure the purest execution of his ballets, Milloss was obliged to amplify the studies of his collaborators, by teaching the technique of the famous Italian master. In this undertaking he was greatly aided by two of Cecchetti's last pupils, Attilia Radice and Gennaro Corbo.

But — the pure technical teaching was not sufficient for the education of the dancer, since the elucidation of all aspects of artistic interpretation are most important factors in a complete system of ballet education, and towards this teaching Aurel Milloss paid particular attention. In this way he has created many new soloists, prima ballerinas and primo ballerinos, two of whom, Lia and Ugo

Aurel Milloss in three characterizations, from ballets of his own choreography. Left, as Dr. Coppelius, center, in "The Wonderful Mandarian", right, in "Romantic Hungary".

Dell'Ara, have distinguished themselves as the most successful examples of Milloss aesthetics and are generally considered to be the most gifted representatives of the new-born Italian Ballet. In addition. the labours of this *Maitre de Ballet* came to be well represented by Attilia Radice, Jolando Rapallo, Mirdza Kalnins, Adriano Vitale. Teofilo Giglio, Filippo Morucci, Guido Lauri, and by many other soloists. Naturally this progress could not be accomplished without overcoming seemingly insurmountable obstacles, for in addition to management problems, Aurel Milloss had to cope with a temporarily unenthusiastic public in the early days of his career in Italy.

One must understand that the ancient Romans had seen Julius Caesar, Nero, the Popes, Michel Angelo, Raphael and all the greatest artists in history — on the streets of Rome. They had seen so much that they were never easily impressed. Nevertheless the Roman public began to be interested more and more in the Ballet; and so within a few years Aurel Milloss had acquired such a vogue that he finally secured an independent position for the Ballet in the general repertoire of the Italian theatre. Whereas at first ballets were regarded as complemetary to operatic spectacles, from the year 1943 spectacles were actually produced entirely devoted to the Dance.

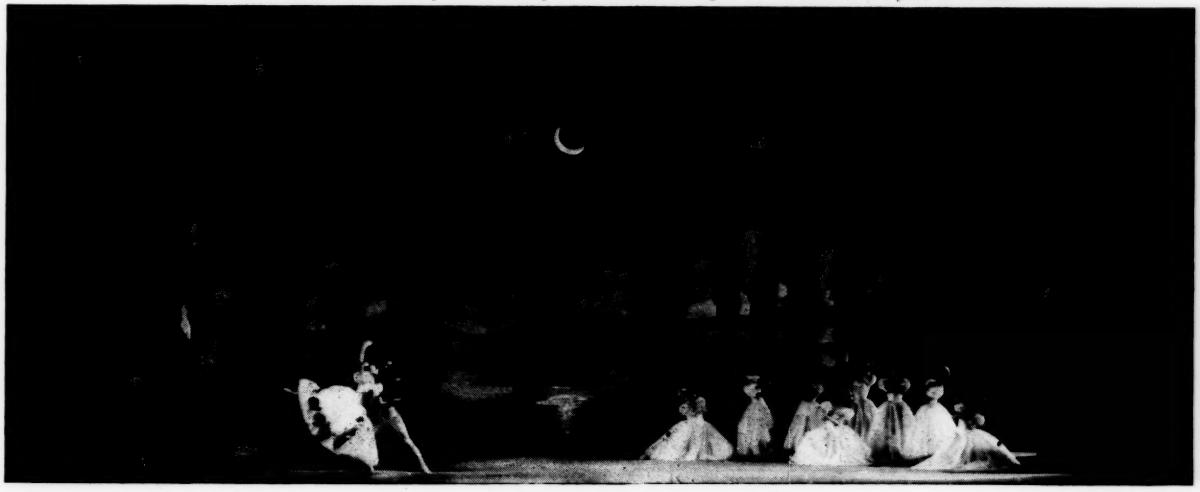
In these circumstances, the task of the choreographer was one in which perfect mental and physical co-ordination were brought into

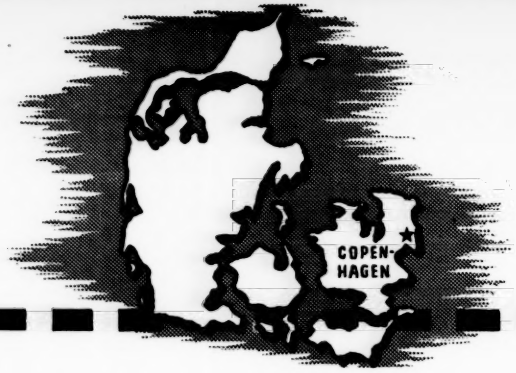
play. It demanded not only much patience and energy, but above all an employment of creative forces together with the maintenance of that cultural routine without which it would have been impossible to make the necessary concessions to enable Milloss to proceed with his supreme purpose, which always remained, a rigorous creative productivity. Of the many ballets which he had prepared on the stage of the Royal Opera House, relatively few can be considered representative of Milloss aesthetics, which consists of ballets that are original and at the same time capable of integration through their technical foundation with the great tradition of European Classical Ballet. For these completely original works he had obtained the co-operation of the most representative contemporary Italian composers and of the more significant modern Italian painters. Hitherto the Italian theatre had never collaborated so wholeheartedly with the new composers and painters, and in this way choreographic life influenced and stimulated the development of advanced theatre, music and painting.

Gradually the work at the Royal Opera House had to be extended with the result that some of the ballets were performed for the first time at the Arts Theatre, Rome; and latterly were produced by the Musical Festival of Florence, which is staged in May of each year. The ballets of the Royal Opera House also toured Venice, Bologna, Zagreb, Vienna, Breslau, Dresden and Berlin with immense success. With the liberation of Rome, in June 1944, Italian ballet was firmly established both with the public and the Roman press. Largely through the enthusiasm of the Allied forces, to whom the Royal House Company had devoted a three-month ballet season at the Elysian Theatre in Rome, world-wide recognition was achieved.

More recently Aurel Milloss has been responsible for further important seasons of ballet at La Scala, Milan; and it may safely be said that since 1938 he has been the guiding influence in the renaissance of the ballet in Italy. To him one day the world will turn and acknowledge his place in the higher realms of the Dance, for this sad-eyed individualist who has drawn his expressions and inspiration from the vast and rich folklore of the Magyars, Slavs and Roumanians, is unique in Ballet history.

The romantic ballet evoked by Aurel Milloss in "Evocazioni", staged for the La Scala Opera in Milan.





THE ROYAL DANISH BALLET IN RECENT YEARS

FOR THE PAST FIFTEEN YEARS the Royal Danish Theatre has had as ballet master Harald Lander — a Dane trained in the tradition of Bournonville, but also trained in Spain, in France and in the United States.

Entering the Royal Danish Ballet school in 1913 at the age of ten, Lander's debut came in 1925 in the Bournonville ballet *Fjernt fra Danmark* and he became a solo dancer in 1929. There are two distinct parts of Lander's career — as a teacher and as a dancer. As a dancer he is superb in Spanish character dancing, but fine as his classical technique is, he never dances classical roles on account of the fact that he is quite short.

To understand Lander's importance as a teacher we must understand that the Bournonville school was founded by the Danish master one hundred years ago and is still very much alive in Denmark. This school of dancing did not, as most others in Europe, ignore the importance of men, or call for their replacement by women. A study of prints, photos and programs of the period — such as can be done easily at the Christiansborg Theatre Museum of Copenhagen — will convince one that the male role in Danish ballet has never been neglected. The Bournonville school of dancing was based on the study of thirty steps daily, by both men and women. Men were given large leaps — and this is responsible for their virtuosity, and the women were given small but intricate steps designed to perfect their precision. This school of dancing Lander inherited from Bournonville via Hans Beck, Ullendorf, Schmidt. Lander cleaned the Bournonville school and repertoire of errors which had cropped up in the previous fifty years as well as correcting errors which had developed in the few years since Fokine mounted *Spectre de la Rose* in Denmark.

Margot Lander and Borge Ralov dance a pas de deux from a Harald Lander ballet "Festpolonaise".

Lander began his tour as ballet master modestly but he never forgot his high ideals. Soon he introduced a Russian school of dancing, for he wished to increase the repertoire, but first he wished to prepare his dancers for the ballets they were to dance. Lander's classes are admirable in that one sees progress from one day to the next. Rolf de Mare has said that Lander's revivals of *Spectre de la Rose, Petrouchka, Prince Igor* and *Les Sylphides* are the truest to Fokine he has ever seen.

Let us now turn to the recent history of the Royal Danish Ballet — which is one of the three component parts of the Royal Theatre, comprising drama, opera and ballet. In 1931 Lander began his career as choreographer, creating *Gaucho* to music by Emil Reesen and with decors by Svend Gade. Based on a South American motif, the ballet is filled with comic and character dances such as the rumba, tango, etc. Lander's second work was *Tata* a Hungarian ballet danced to music by Fini Henriques.

The year 1933 saw Lander begin to remount Bournonville ballets, such as *Conservatoire* and he also produced a ballet with both classical and character dancing, *Battle of the Goddesses*, to music by Emil Reesen, after the book of Viggo Cavling. This depicted the competition for the title of most beautiful goddess.

1934 was a busy year — four ballets. First, two modern ballets in the neo-classical manner with music by Poulenc: *Diana* and *Football*. Next came Hans Christian Anderson's fairy tale *Hyrdinden*, about two china figures. The music was by August Enna. This ballet was danced by the children in the Theatre school. Also there was *Zaporogerne*, a five act Russian character ballet danced to music by Ivan Malivaiko, orchestrated by Emil Reesen. The decors and costumes were by Constantine Korovine.

1935 was another productive year for it brought to light Lander's version of Ravel's *Bolero*, with decors by Svend Johansen. This was made memorable by the dancing of Ulla Poulsen, and Harald Lander as the toreador — a role which he dances to this day. This ballet is still in the repertoire. Lander's grasp of the essentials of Spanish style and his transformation of the farucca into theatrical use is masterful, both for solo and ensemble.

That same year Lander choreographed, to the music of the 'Scandanavian Straus,' H. C. Lumby, the charming trifle *A Day in Tivoli* — which is Denmark's luna park — the most beautiful amusement park in Europe. In the same year he choreographed two Anderson tales, *Svinedrengen* and *Den Lille Havfrue*, the first to music by Johan Hye Knudsen and the second to that of Fini Henriques. Both ballets were in a modern classic style.

1936 was an even more active year for it brought the first ballet with decors by Kjeld Abell, who is one of Europe's outstanding poets, as well as the first choreography by Borge Ralov, the excellent first solo dancer and ballet instructor at the Royal Danish Theatre. This ballet was *The Widow in the Mirror*, danced to jazz music by Bernard Christensen.

by
BAIRD HASTINGS

IN DENMARK

Climax of the ballet "Qarrtsiluni" by Harald Lander, performed at the Royal Opera House in Copenhagen, June, 1947.

This same year Lander choreographed *Anna Anna*, to distinguished music by Kurt Weil, but unfortunately this ballet did not stay in the repertoire for long. At this time Nini Theilade, though not a graduate of the Royal Danish Ballet, choreographed, as guest, Tchaikovsky's Sixth Symphony and Cesar Franck's Psyche.

As Europe rushed headlong toward Munich in the season 1937-1938, Lander mounted two important revivals with Margot Lander (the divorced wife of the ballet master) in the leading roles: *Lac des Cygnes* (second act) and Fokine's *Petrouchka*. Lander's original ballet for that year was *Thorvalden*, a charming work which tells us about the visit of a young girl to the museum of the eminent Danish sculptor, Thorvaldsen, and her adventures with the Greek myths. The book and decor were by K. Abell and the music by Hye Knudsen. In this season Borge Ralov created *The Four Temperaments* to Carl Nielsen's Fourth Symphony in the frame of decors by Berends. Just prior to the war Lander mounted Ravel's *La Valse*.

Came the war, but despite the occupation and the fact that Lander, Ralov, Larsen, Abell and many others were in the resistance — a resistance actively and actually directed by King Christian X. activities at the Theatre continued. Lander produced Dukas' *Sorcerer's Apprentice*, a comic ballet with Margot Lander in a humoristic role, *Slaraffenland* (1942), *Qarrtsiluni* (1942) both to music by Riisager and with decors by Svend Johansen. For the birthday of the king and to protest the Nazi mass celebrations, in 1942 Lander created *Festpolonaise*, with music by Johan Svendsen.

The same year he produced *Spring* to music by Grieg and with decors by Abell. Margot Lander's solo role in this lyric ballet was perhaps her outstanding role. Then Lander revived Galleoti's *Love or The Ballet Master's Caprice* to music by Jens Lolle and new decors by Abell. Cupid gathers loving couples, blindfolds them, leads them to the tunnel of love and then laughs as they unmask to find the young matched with the old, the dark with the light. Meanwhile Ralov produced one new ballet, 12 *med posten*, and a rather poor dance film covering the period of Christian the Fourth.

I would like to say just a few words about *Qarrtsiluni*, which is one of the most perfected studies of rhythm, movement and percussion I have seen. Beginning slowly, with nothing but drums this ballet builds from the slow incantation of the medicine man into a frantic ceremonial dance in the monotoned cumulative manner of Ravel's *Bolero*.

The post war period has seen one major work by Lander, *The Phoenix*, danced to music by Riisager and with decors by Svend Johansen, and three new works by Ralov, *Scriabinia*, *The Trio*, and *Kolingen* (an allegorical work), as well as the emergence of the second soloist Niels Bjorn Larsen, as a choreographer, with *The Unthroned*, to music by Tarp.

BALLET IN BERLIN

by LILLIAN MOORE

FOR THE PAST EIGHT YEARS the dance world of Germany has been existing in almost complete artistic isolation. In Berlin, the natural center of German cultural activity, are gathered the great majority of this unhappy country's dance artists. Many of them were able to continue to dance, teach, and choreograph throughout the war years, but they have been working in a vacuum, so to speak, untouched by outside influences and modern choreographic developments. In addition to the artistic sterility which is the result of this abnormal isolation, German dancers are working against almost insurmountable material odds: lack of material for costumes, lack of ballet shoes, and worst of all, lack of sufficient nourishing food.

In spite of these discouraging conditions, there is a great deal of dancing to be seen in Berlin, and an eager public waiting to receive it. Emphasis is on ballet, rather than on modern dance. This is partly due to the fact that the Russians, who control the State Opera House, situated in their sector of the city, are trying to encourage the development of classical ballet in Germany, whereas the other three occupying nations are not backing any form of dance at all.

Nevertheless, even in Berlin's other theatres, scattered widely throughout the city, there is little to be seen of the influence of Wigman or Laban. Most of the dancers are trained, though often inadequately trained, in ballet, but in performance emphasis is on "expression" — sometimes to the point of absurd exaggeration — rather than on technique.

Berlin's two great lyric theatres are the State Opera, controlled by the Russians, and the City Opera, located in the British sector and operated under British supervision. Each company has a large resident group of ensemble and solo dancers. The choreographer at the State Opera is Russian-born Tatjana Gzovsky, who was one of the first teachers of Vera Zorina in the days when the movie star was just little Brigitta Hartwig. The ballet at the City Opera is under the direction of Jens Keith, who is German in spite of his English-sounding name (he pronounces it *Kite*, however) and who used to be a solo dancer at the State Opera in the late "twenties," when Max Terpis was ballet master there.

The permanent homes of both the State and City Opera companies were bombed and burned out; both are temporarily operating in other theatres, formerly used for plays and musical comedies, and hardly suitable for large-scale opera and ballet productions. The State Opera is functioning now in the former Admiralspalast, the City Opera in the Theatre des Westens.

Ballet evenings are irregular but fairly frequent, and well attended. At the State Opera there is a complete dance performance about once a fortnight. At the City Opera they occur even more often. Richard Strauss's *Legend of Joseph* appears frequently on the bills there, and is considered sufficiently substantial to make a full evening's entertainment, with merely the addition of the same composer's tone poem *Don Juan* as an overture to the proceedings. Liselotte Koster and Jockl Stahl, the distinguished first dancers of the City Opera, give dance recitals which figure on the regular opera subscription program — a thing hard to imagine at an opera house in the States! — and are so well attended that they usually have to be repeated. The City Opera also features special ballet performances on Sunday mornings, where full-length ballets and brief divertissements make up the bill.

Whether as a matter of choice or necessity (perhaps because of lack of materials for elaborate productions) divertissements figure rather largely on Berlin ballet programs. A program of divertissements at the City Opera included two fine, though short, concert numbers danced and choreographed by Liselotte Koster and Jockl Stahl. *Abschied*, a dance of parting, is tender, restrained, and deeply moving, while *On a Sunday Afternoon* is chic comedy, cleverly amusing but never descending to vulgarity. Koster and Stahl are the most mature and gifted dance artists active on the Berlin stage today. In style and manner of approach they are somehow vaguely reminiscent of Doris Humphrey and Charles Weidman, although their entirely different background naturally places them in quite a separate category from those typically American dancers.

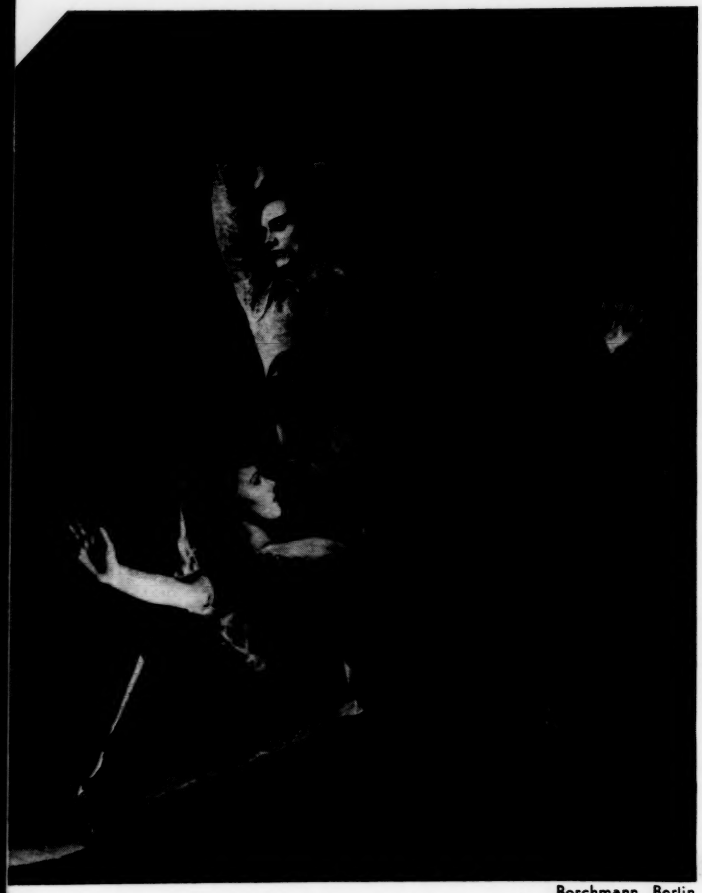
Opera ballet, as seen in these two theatres, is on a rather high level. I saw an unpretentious and captivating little suite of court dances choreographed by Vladimir Vorontzoff for the opera *Eugene Onegin*, while Jens Keith's version of the peasant dances in *The Bartered Bride* was in effortless harmony with the gay spirit of the operetta.

It should be remembered, of course, that there are no independent touring ballet companies in Germany. The best dancers are automatically drawn into the opera companies, where, perhaps because of a national prediliction for operatic spectacle, they seem to appear to best advantage in the folk and character dances it so frequently demands.

Discussion of technique for its own sake is possibly meaningless, but it can serve as a sort of standard yardstick of proficiency, and the fact is that technical standards in Germany today are startlingly low. In several weeks of ballet attendance I did not see a single clean double pirouette on *pointe*, nor a double *tour en l'air* (this was not even attempted, since even single *tours en l'air* were approached somewhat gingerly), nor even a neat *entrechat-quatre*. I saw one dancer, Eddy Albertini, with a phenomenal natural eleva-

IN GERMANY

Liselotte Koster and Gabor Orban in the ballet "The Legend of Joseph" performed at the State Opera in Berlin. Borchmann, Berlin



Borchmann, Berlin

definite mannerisms, such as a too obvious, stylized, angular use of the arms. She ignores steps of elevation, and in her ballets pirouettes seldom appear, but she makes clever and effective use of the upper body.

Mme. Gzovsky has recently prepared a new version of Debussy's *Afternoon of a Faun*, where her use of body movement on the floor is highly original. The Nijinsky choreography is suggested only in an occasional flat movement of a hand, or a fleeting pose of one of the nymphs.

Goyescas, danced to music of Granados and based on the paintings of Goya, is another recent production of Gzovsky's. This ballet contains several effective scenes, such as an imaginative treatment of a hand-to-hand fight, and a striking scene in which the supernatural power of a diabolical Stranger is underscored by the appearance of a whole band of doubles, made up exactly like him and imitating his gestures. Michael Piel, who danced the Stranger, would be a valuable addition to any ballet company. Although he appears to lack a strong classical technique, he has a fine ability to build up audience tension through complete concentration on his role.

Goyescas, however, suffered from too much heavily dramatic, unrestrained pantomime. German dancers have a habit, which almost amounts to a national mannerism, of dancing with their mouths open, especially in moments of emotional crisis. This is intended to represent passion, suffering, love, or fear, as the case demands.

Tatjana Gzovsky still dances occasionally, herself. She made a brief appearance in Ravel's *Bolero*, a strange but haunting apparition with black-circled eyes and snakelike, glistening black curls hanging limply about her chalk-white face.

Jens Keith, at the City Opera, is a choreographer of quite a different type. His method stems directly from that of Michael Fokine, and it is his avowed purpose to subordinate technique to expression. He is an idealist, and his sincerity is evident in the success of those works — such as his opera ballets — for which he has suitable materials at hand. His *Legend of Joseph* suffers for lack of com-

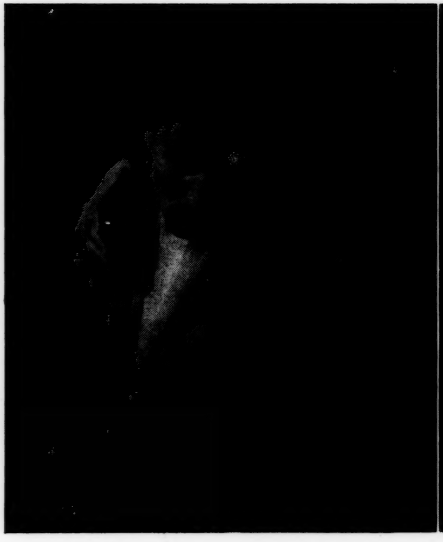
tion, but he used it only for broad leaps and very simple jumps. Whether because of improper training or simply *insufficient* training, he seemed incapable of executing the most elementary *batterie*. Albertini remains an extremely talented and promising young dancer, and this defect in his technical equipment is noted only because it seems to be typical.

Pointe work, in general, is pathetically weak, but it should be remembered that good toe shoes are practically unobtainable, and dancers are forced to treasure their few priceless pairs of slippers for performances, rather than use them up at rehearsals. Worst of all, the youngest generation of dance students is growing up with no knowledge of *pointe* work at all.

It is in the choreography itself, however, that the greatest difference between German and American ballet is to be found. It is probably difficult for an American observer to imagine present-day choreography which has been completely uninfluenced by the technical innovations of Balanchine, or the rich humor and wealth of new material found in the works of Loring, Page, De Mille, Robbins, and Kidd, or the deep and subtle psychological undertones of the Tudor ballets. Seeing ballet in Berlin makes one vividly aware of the tremendous strides made in America during the past decade.

Tatjana Gzovsky has an individualistic but somewhat monotonous choreographic style, slightly resembling that of Massine and belonging to the same choreographic generation. She has several

S. Enkelman, Berlin



Borchmann, Berlin

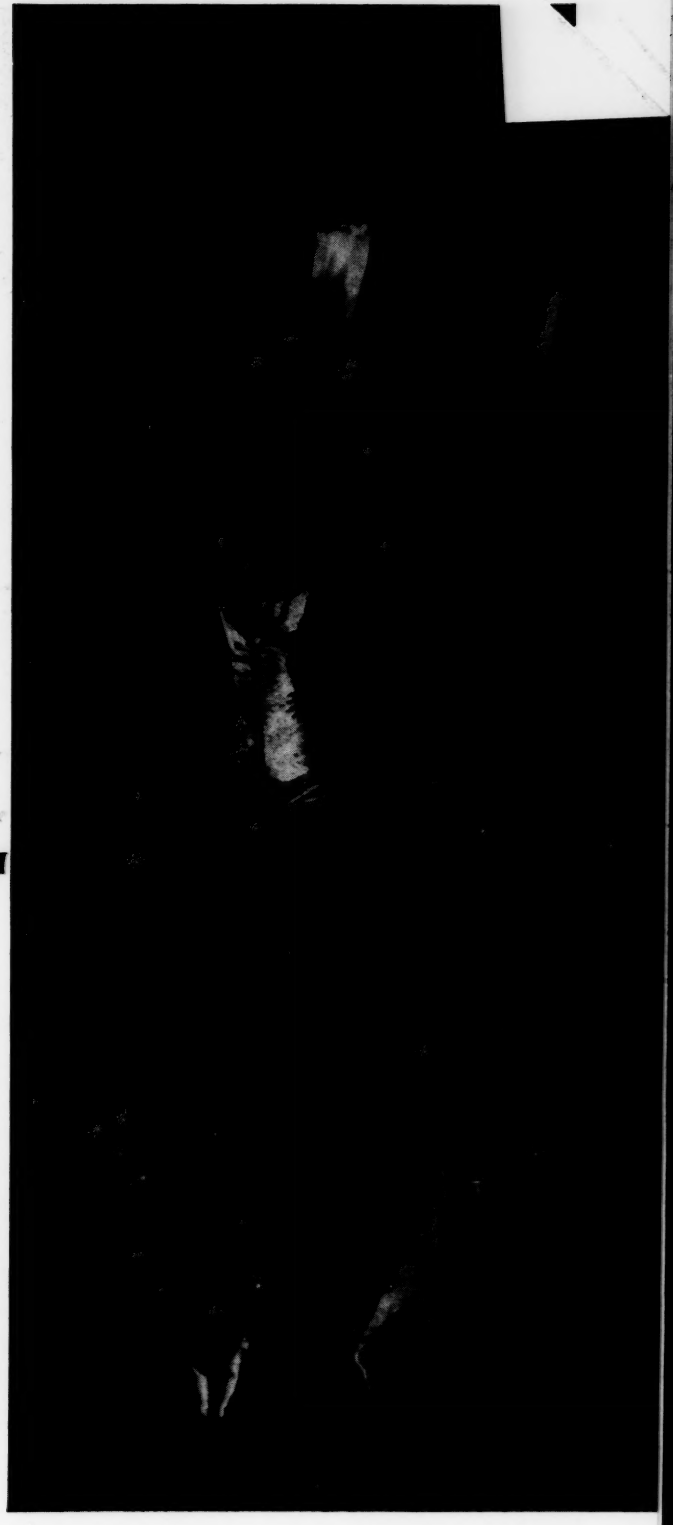
petent male dancers and especially for want of a suitable protagonist (it demands a gifted boy who can give the impression of extreme youth and innocence), and it cries out for costumes and decor of truly regal magnificence. Nothing less is appropriate for Strauss's full-blooded score. However, Keith has no less than two superb interpreters of the role of Potiphar's Wife (Liselotte Koster and Lilo Herbeth) and his own quiet but authoritative portrait of Potiphar adds much to the success of the ballet.

Keith's *The Unhappy Lover*, danced to Mozart's *Les Petits Riens*, is an appealing little trifle. The story, a typical romantic quadrangle set in an eighteenth-century garden, is eminently suitable for balletic treatment, but here, although Keith's choreography has a naive and delicate charm, one definitely notices the absence of those display steps which, when appropriately used, are like so much exquisite embroidery in the fabric of a well-made ballet.

One of Keith's most ambitious works, a new version of De Falla's *Three-Cornered Hat*, was unfortunately seen only at rehearsal. Even in an unfinished state, however, it revealed an attractive use of Spanish folk material, while Jockl Stahl and Liselotte Koster, as the Miller and his wife, gave every indication of turning in superlative characterizations.

Berlin is just beginning to open its doors to outside influence after years of enforced isolation. The Russians have already sent one magnificent group of folk dancers to the German capital, and the film "Russian Ballerina," now being shown there under the title "Ballettsolisten," at least reveals a level of technical proficiency towards which German dancers at present can only aim. The Ballet des Champs-Elysées appeared in Berlin in the early winter; no doubt it, too, came as a revelation. In the meantime, individual dancers who have no personal guilt in the great catastrophe which has overwhelmed the German nation, are forced to struggle on under the nearly unendurable conditions — lack of food, shoes, costumes, even of personal clothing — which makes efficient and progressive work almost an impossibility.

Borchmann, Berlin



Upper Left: Scene from the ballet "Goyescas" by Tatiana Gsovsky with principal dancers of the Berlin State Opera; Gisela Deege, Gerd Reinholm and Michael Piel.

Page 28, bottom Left: Jockl Stahl and Liselotte Koster in "Abschied" (Parting).

Page 28, bottom Right: Lilo Herbeth as Sulamith in "The Legend of Joseph" at the Berlin State Opera.

Right: Prima Ballerina Natasha Trofimova of the Berlin State Opera as a "Fish" in the opera "Sadko" of Rimsky Korsakoff.

THE DANCE IN HUNGARY

by SUZANNE FÖLDES

THE PRESENT STATE OF THE DANCE in Hungary is the result of development only within the last eight or ten years. Ballet, modern dance and folk dance, which had hitherto gone their separate ways seem to have converged and found a center in the limited stage, as exemplified in the productions at the Opera Houses in cities like Budapest and Szeged. Both theatres are State supported and their dancers work under annually renewed contracts.

The artistic direction of the State Opera houses in both cities have turned deaf ears for many years to the liberal wind blowing from the modern dance; the vocabulary of academic ballet, a ballet somewhat without vitality, had been stressed to the exclusion of any other styles in opera productions (which are the *only* outlets for dance). This is changing now. "Foreign" influences have made subtle inroads on the citadel of classicism in Hungarian dance, so that when one sees a ballet in Budapest or Szeged one is as likely to see the free forms of modern dance and the beautiful, long-abandoned Hungarian folk dances.

In the last two years Szeged has been fortunate in the acquisition of ballet-master Ch. Zedenyi, who has staged a "Coppelia" in a perfect classic style and in another vein "Dances of Marosszek", among other works. In "The Miraculous Flute" he draws upon the modern dance vocabulary, rather than the ballet.

In Budapest, a rising choreographer by name Jan Cieplinski, who is by this time in London, has made several successes in the Budapest Opera with several works: *Petrouchka* (not re-staged Fokine, but an original), *Legend of Joseph* to the music of Richard Strauss and Mozart's *Eine Kleine Nacht Musik* (also the name of the ballet). Cieplinski has also choreographed *Divertimento*, to the music of a native Hungarian composer, Sandor Jemnitz, and *The Birthday of the Infanta* (after Oscar Wilde) to the music of another Hungarian, Miklos Radnai, who, before his early death, was director of the Opera House.

Modern dance reached Hungary some 30 years ago via Olga Szentpal, a pupil of Mary Wigman and Dalcroze. Working in the beginning chiefly with dilettantes, she soon realized, fortunately, that lack of technique turns quite serious intent into comic results. She consequently established a school in which she taught fundamental technique in classic and modern forms. Following in her footsteps, other Hungarian dancers founded schools similar to hers, chiefly in the capital, a number of which have survived through the hardships of these years. They all have the same troubles, no theatres for performance, lack of management, lack of costumes, etc. and paramount, dancers cannot do their best on an empty stomach. Most dancers have had to work part-time at other trades and professions to keep the torch burning.

There seems to have been a turning point within the last half year, what with a succession of country-wide tours, regular performances in factories and schools. The Szentpal group can actually hope that it will even get its own theatre eventually.

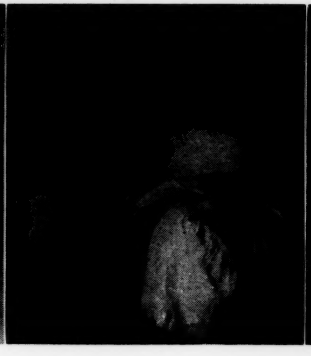
The importance of folklore in art was earlier recognized in the fields of literature and music, and much later in dance. Collectors of folklore like Bela Bartok, for instance, wrote dance music, without caring much for dance itself. Olga Szentpal's experiments, using folklore of Hungary in her compositions have made an unusual impression on the Hungarian public. Much more work is being done along these lines by Szentpal and others, the goal being the revival and renaissance of stage dance via the ethnologic route.

The fake, so-called "popular Hungarian dance," or what the outside world knows as Hungarian dance, will vanish into limbo, it is hoped, and give place to the genuine folk dance of Hungary.

The unceasing activities of the Szentpal group, and of choreographers like Cieplinski and Zedenyi have attracted immense attention, not only from the public and the press, but even from the State, in which Hungarian dance(rs) puts its hope for support.

From the ballet "Triumph of Love" by Olga Szentpal, danced by the Szentpal Group. In this ballet the deceived husband goes to Hell, the wife and her lover to Heaven.

From the ballet "The Daughters of The Virgin" by Maria Szentpal, based on a Hungarian custom in which two peasant girls make a pilgrimage to the shrine of the Virgin in Szeged and falling asleep, dream what their futures will be, death for one, life for the other.



From the ballet "Mourning" by Olga Szentpal, a treatment of Hungarian mourning custom, in which, if a young man dies, a friend of his puts on his clothes and dances the story of the dead man's life.

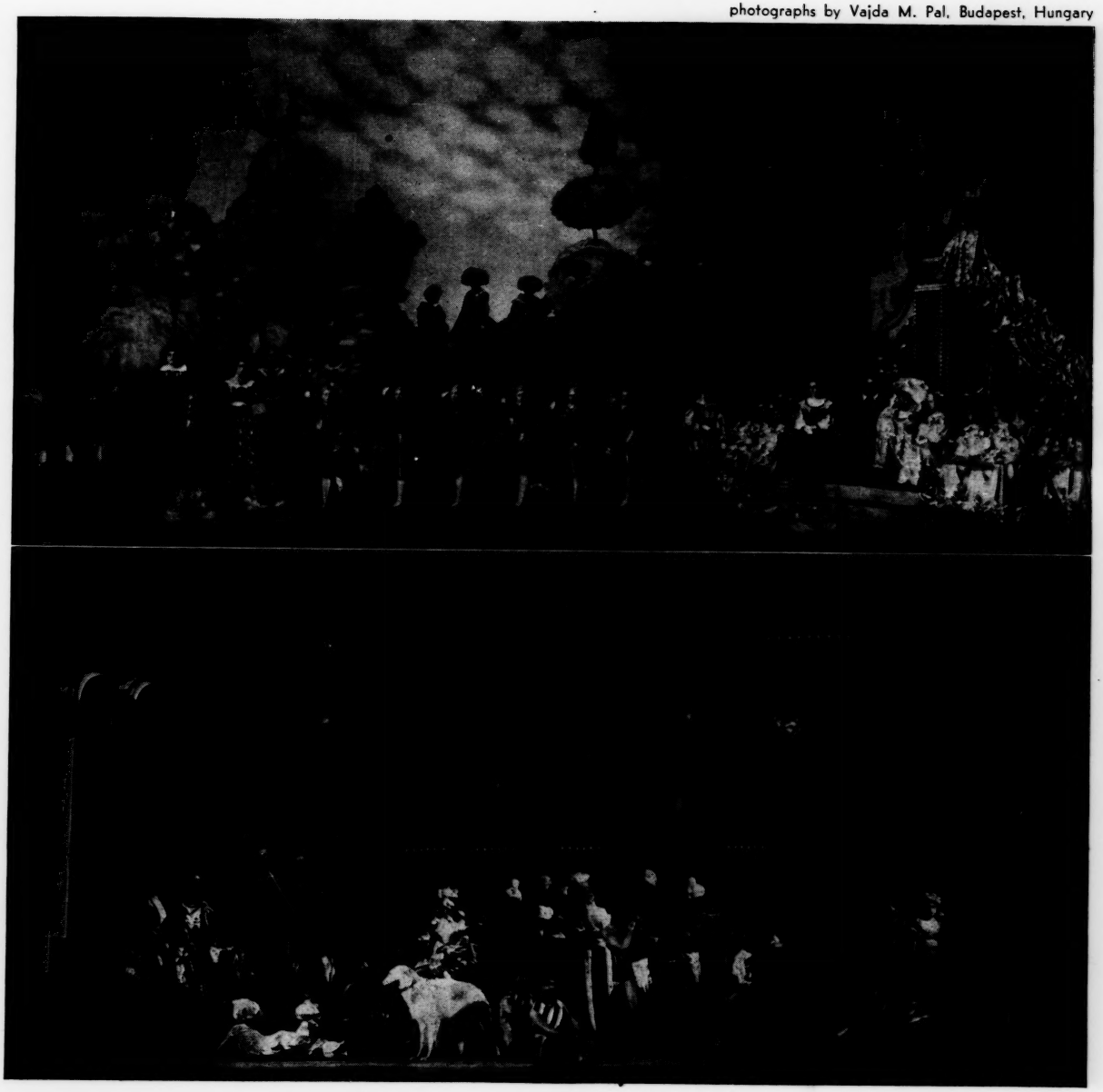
photographs by Elizabeth Leichtner, Szeged, Hungary

HUNGARY

Above: From the ballet "The Birthday of the Infanta" by Jan Cieplinski, performed at the Budapest State Opera, 1947.

Below: From the ballet "The Legend of Joseph" by Jan Cieplinski, performed at the Budapest State Opera, 1947.

photographs by Vajda M. Pal, Budapest, Hungary



WHAT THE RUSSIANS ARE TRYING TO DO IN BALLET

by W. G. RAFFE

Scene from 1st act of the ballet "The Nutcracker" performed at the Bolshoi Theatre, Moscow, 1947.

IN RUSSIA

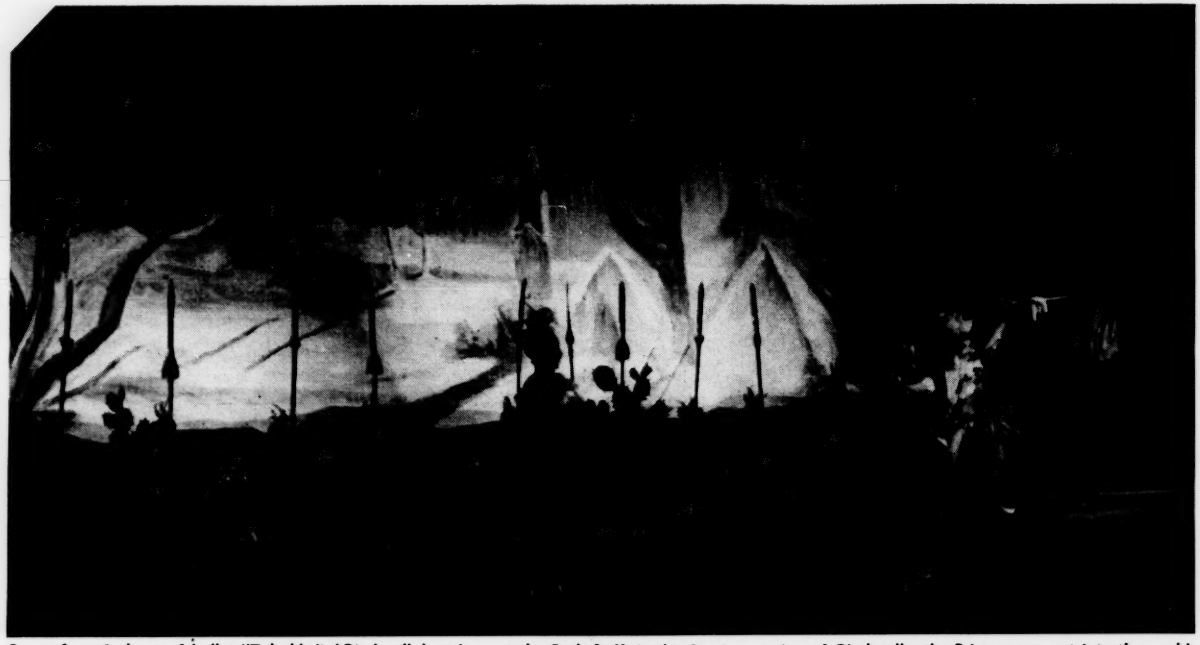
EDITOR'S NOTE:

Mr. Raffe is one of the few dance critics who have had the advantage of a long and regular acquaintance with the Ballet in the U.S.S.R. Since 1929 he has visited that country yearly (until the War) and in recent years escorted groups of theatre lovers to study theatrical work in Moscow and Leningrad. This article is the result of a lengthy study. It is a resume of the contents of his forthcoming book SOVIET BALLET.

BALLET in Russia today is passing through a process of development that is bringing changes as potent as those wrought long ago by Peter the Great when he made such sweeping alterations in his Court, one being the introduction of the social dance. That story is worth reading, but here we shall deal with modern events: who are the dancers and designers and choreographers working at present? Just what are they attempting to do with the vast treasures of the academic ballet, with its perfection of style welded into its own limitations of technique?

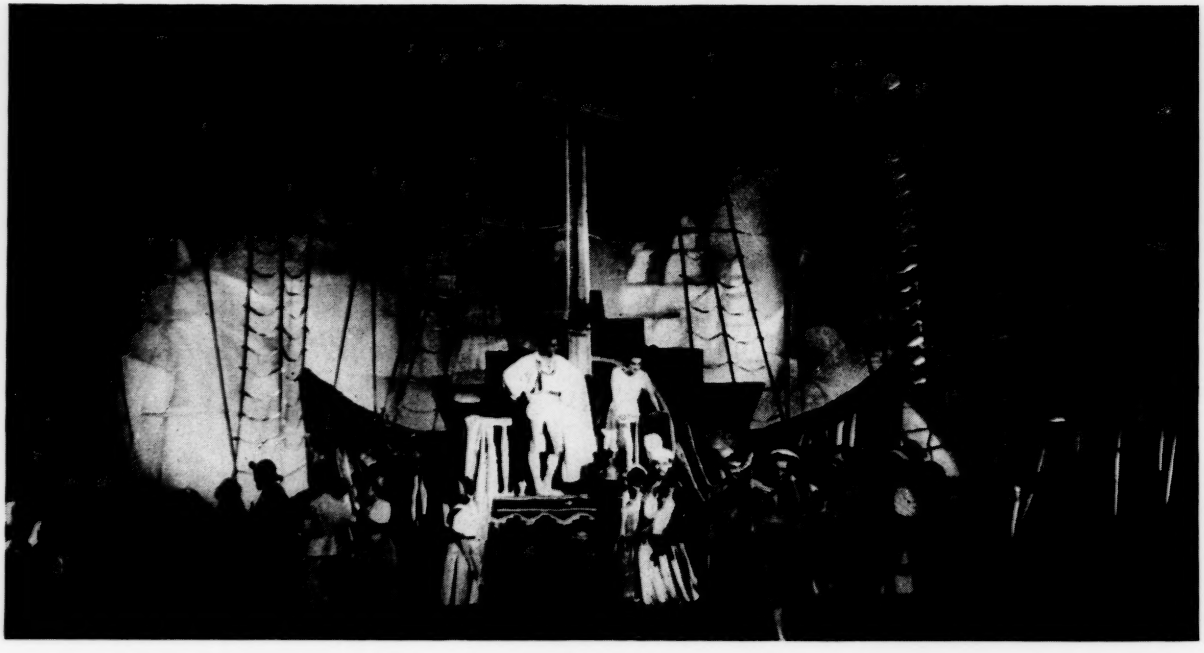
Not satisfied merely with witnessing many performances of ballets, sometimes two or three different productions of the same ballet under different masters, each with its own individuality of approach and treatment, I have discussed this important question with leading masters in the art, with Mme. Agrippina Vaganova, principal teacher at the Leningrad Technicum and practical advisory ahead in all the Kirov Theatre productions, with Igor Moseiyev, the chief ballet master the Bolshoi Theatre in Moscow, and with Viktorina Krieger, who controls the highly important experimental productions that are staged by the Nemirovich-Danchenko Musical

Scene from 2nd act of ballet "The Miraculous Veil" performed at the Maly Theatre, Leningrad, 1947.



Scene from 2nd act of ballet "Zolushka" (Cinderella) with music by Prokofieff. In this Russian version of Cinderella, the Prince goes out into the world with Cinderella's slipper in search of her and in the course of his journey comes to tribe of savages in the South Sea Islands. This scene from a performance at the Bolshoi Theatre, Moscow, 1947.

Scene from 3rd act of ballet "Purple Sails" performed at the Bolshoi Theatre, Moscow, 1947.



Theatre, one a branch of the famous Gorky Art Theatre of Moscow, now a theatre in its own right, concentrating on the production, mainly, of operas and also of ballets, and with many others who are faced with the same problems.

A brief answer is not easy to give. Moscow artists all work under the aegis of the slogan "Socialist Realism". It is not so simple to discover precisely what they mean by this, nor where this kind of realism begins and ends; to know where it differs from any other kind of realism; and, more important still, to discern just where the true nature of theatrical art may be allowed to supervene over any sort of realism.

"Khorumi", a Georgian mountain hunting dance as performed by members of the Igor Moiseyev Ensemble of Folk Dance, Moscow, 1947.

Supposing you can eliminate the tepid and obscure fairy tales as themes from the ballet repertory, which by custom and use seem to belong so closely to it; can you adopt and adapt some very modern social theme and treat it in a recognizable, realistic fashion while still using the same stylized academic technique? Can you, in addition, take some notice of those brilliant folk dances which have been seen year after year in the 10 Day Festivals of the Russian republics? Can you ignore them? Definitely not after having seen them.

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Scene from 3rd act of ballet "Zolushka" (Cinderella), with Raisa Struchkova as Cinderella and Vladimir Preobrajensky as the Prince. Performed at the Bolshoi Theatre, Moscow, in 1947.

capital in such profusion and with such high skill as to make the academic version of the same thing look very tepid and museum-like!

Russian composers and writers have already dipped into these oriental wells of luxuriant tradition. You have only to hear the real oriental melodies played by the countrymen on their own instruments after hearing the contrapuntal orchestration as rendered in the chromatic scale by these academic composers to realize that here again is an immense difference. The oriental dances that have been absorbed into Russian ballet are excellent, until you see the genuine thing. Even the breath-taking Polovtsian dances so well known in the Fokine version done for *Prince Igor*, which astonished us so much in Paris nearly forty years ago, pale in comparison, while other versions I have seen in London and other cities, are feeble, indeed.

In the Leningrad ballet "The Fountain of Bakhchisarai" (from Pushkin), there is a Tatar dance in the last scene but one, which for energy compares well with the *Prince Igor* dance. It is more authentic both in melody and in choreographic form, while the chromatic composition of dancers, in costume and setting, is exceedingly good. But this ballet is a romantic choreographic poem and by no means is it an attempt towards solving this problem of socialist realism in the theatre. The fact is that the arts can be changed only by slow degree; it is, indeed, as difficult a process to rebuild an art style as it is to rebuild a city.

The Russian teachers in the Choreographic Technicums of Moscow and Leningrad have a keen realization of these problems. They know that the formulation of the original Franco-Italian ballet, mainly under the control of the Court, welded together certain ceremonial procedures with the fainter relics of the then-expiring church dances. These were to some extent extended in vigor by a stylized version of some dances used by the "lower orders" so that, practically speaking, all classes contributed, although it was the ruling class alone which settled the polite forms of the accepted dances.

In St. Petersburg the ballet remained a Court diversion during all its existence and its artists were relieved of any need to infuse into it any earthly meaning or purpose. In the main it was "art for art's sake" and *this is precisely the basic proposition that is now flatly denied by the modern Russian social* thinker. He is willing to pay a high price for art, and high fees to artists, provided only that their creative art shall possess some genuine social meaning in return to the people who pay for it. They mean an art that is socially efficient, an art that has a thematic significance for its own generation and are not merely museum pieces, although the value of some of these, for study and inspiration is not denied.

Left: Alla Sheiesr, Leningrad ballerina, in the part of Zarema in the ballet "The Fountain of Bakhtchisarai". Right: Sophia Sheina as the Beautiful Maiden and Nicolai Morosov as Ivan in the ballet, "The Miraculous Veil" at the Maly Theatre, Leningrad, 1947.

Here, then, is an art tradition, academically fixed in its own routine as formulated by court requirements for amusement, whose teachers are now asked whether its splendid classicism can be remolded, not merely into a romantic reformism but into a socialist realism, in topic and treatment?

Some visitors have been once to Russia and witnessed a few plays and a ballet or two: have returned home and vented themselves of superficial opinions. Having got insufficient varied impressions for a *rational* comparison, they compare what they have seen with (a) what they expected to see and (b) what they have seen at home.

Now it is fatal to visit Russia, for any purpose, having in mind only standards derived from use and custom, consciously and unconsciously gained solely from experience in other countries. The Russian arts can, it is true, be examined without even speaking the Russian language (except literature and poetry) but they need as long and serious a study as that difficult language itself. Just as you cannot reasonably compare current American art with current British art, you cannot now compare perambulating companies of Ballet Russe with the vigorous growth now flourishing on the parent stem. And in terms of the content of any Russian art, as differentiated for the moment from its form, you can only criticize it fairly in due relation to those precise aims which Russians themselves have in mind while formulating it. Whatever these aims may be, the one thing of which you may be thoroughly certain is that they are not identical with the art aims current in other lands; and, most of all, they are not commercial or propagandist.

For propaganda, after all, is taken today to imply a deceptive imposition on other unsuspecting persons, of some notions they not accept nor would accept if they knew their full intention. These Russians have no doubt about their own artistic intentions, nor have their public. So whatever statement they do make, its intrinsic value is one of complete sincerity. Hence the generic art aim is one that seeks to inspire an authentic Russian expression of its own national aspirations, achievements, intrinsic life, while utilizing in art as in science anything good, anything effective, especially in technique, which the rest of the world may have to offer.

All this may sound simple when arrived at. There is an old Chinese saying from the Tao Teh King, "That thing is most simple when it is twice subtle and has become simple again." The Russians possess a magnificent and direct, terrible simplicity, but while on the one side it is the innocent simplicity of children, on another it is the guile of the serpent, in avoiding all

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Pupils of the Leningrad Ballet School (the Choreographic Technicum) in performance of a folk dance called "Matryoshka" at the Chaikovsky Hall of the Moscow State Philharmonic Auditorium. The soloist in the center is Kolya Balayev.

the temptations to leave the narrow path or direct action in art. There are many faults, many diversions, many failures, but we discover that they are known and recognized as inadequate and not blindly acclaimed as successes.

This spirit is in control of the slow determination to remold the whole character of the art of stage ballet, to make it distinctly an art for the people, an art done by the people, beloved by them as their own, as a true expression of their lives, not merely an escape from life too terrible (or boring) to be endured.

In these new productions, each one an experiment, each one still in the vein of tradition, the observant visitor may see sufficient variations on a theme in comparison with what he last saw in that same theatre, to realize that there definitely is movement. But this progress is not erratic or formless; it is, on the contrary, cautious and thoughtful. In truth there are more variations within the broad stream of tradition in Russia than outside it, as much justified and yet as stylish and superbly authoritative in its theatrical mastery of the stage. Far more of the "modern" dance has moved in, than is at first apparent or obvious. Most of all is this forward progression to be seen in the occasional shows put on by the organization belonging to the Nemirovich-Danchenko "Musical Theatre" which was a branch studio from the Art Theatre, first formed to produce opera in a modern and realistic mode.

Viktorina Krieger, famous ballerina, not unknown to American and Canadian audiences, was for many years in charge of all ballet work. These works included full length ballet productions and all the dance in the ballet, character or national style which is called for in such operas as *Carmen, La Fille de Mme. Angot* or *La Belle Helene.* Probably the most notable feature in all these productions was the usage of dance to carry on the story dramatically with dance, instead of holding up the action, while the singers go off for a quart of beer or some other type of lubricant. With this move, the famous director Nemirovich-Danchenko, partner of Stanislavski in the Moscow Gorky Art Theatre, pressed for his aim to achieve productions by the aid of singing actors, or acting singers, and parallel, acting dancers.

Not many dancers can emulate the exotic Tamara Khanum, the dancer from Uzbekistan, who sings as fascinatingly as she dances. Viktorina Krieger, by hard work, moved onward to this end; she arranged her dance action so that gesture of a rhythmic style was studied by all the company; this method, indeed, has been used in many other theatre schools in the metropolis.

There is a theatre school belonging to each big theatre, and in most of them exercise in

Kursheyeva and Belsky of the Kirov Opera and Ballet Theatre in Leningrad dancing "The Creole Dance" at a concert at the Chaikovsky Hall of the Moscow State Philharmonic Auditorium, Moscow, 1947.

ballet technique is as obligatory as study of plastic gesture or ordinary elocution. For "Art is not nature," as Goethe has observed, for the reason that it is the opposite; it becomes necessary to extract from life just that essence which can be condensed and stylized into a true theatrical form, not imitating, but suggesting by modes more powerful than sheer imitation, the meaning of the act and the feeling that inspires its motion. Thus it is that not only is rhythmic action inspiring the changes in academic ballet but the routines of ballet are, conversely, entering also into dramatic action for the spoken play, even where little or no pure dance may be seen.

For example, when I saw Alexander Tairov's adaptation called "Egyptian Nights" made up from slabs lifted from Pushkin, Shaw and Shakespeare, it was played in spoken words to an undercurrent of continuous music, especially composed by Serge Prokofieff, and only in one interlude, the scene on Pompey's Galley, was there any true dance action. Yet stylized gesture reflected in action the poetic development of this strange play on the meeting of Antony and Cleopatra and Caesar. In a modern play by the poet Ilya Selvinsky was a most delightful rendering on a thoroughly modern theme, that of the Russian visitors to the Eskimo north, which proved to be more moving than the same company's rendering of *Romeo and Juliet* in the same theatre a few weeks later. This poetic drama, *Umka the White Bear*, was an inextricable unity of voice and gesture in a way that Romeo decidedly was not; so much acrobacy had been brought in that the balcony scene and the street fights were more like gangster excerpts.

A brief reference to the usage of ballet routines in the apparently distant subject of *Fizikultura* must end this article. In a physical culture demonstration on Red Square, the visitor may see not only rhythms that have been stylized from sources in "modern" dance, but also ballet routines from center practice, as done with partners.

It is apparent, then, that the ballet tradition is allowed and encouraged to influence all other modes of rhythmic movement, on or off the theatre stage, and that in return, something of the real life validity of many of the other movements are destined to influence the newer Russian ballet, including the still vital traditions of many phases of folk dance, whether from Kazakhistan or Karelia. All these extended relations of dance form arouse an immediate interest in their source and meaning, and the ultimate result is that *the audience for theatre dance steadily becomes immeasurably wider and better informed*, more appreciative and eager to meet with the best art the theatre can offer.

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continued from page 7

pretation of the banale Bacchanale from Samson and Delilah. And it was only at the end when she worked herself into a lather and plopped to the ground in sheer exhaustion that the dance really acquired a viewpoint.

Miss Kitchell attracts a large and enthusiastic audience, and in some ways, this is harmful. For her audience seems, upon casual observation, to consist of many people who have experienced other forms of dance, notably ballet and modern — and who for various reasons have either disliked them or just not understood their intent. Consequently, they are very grateful to find a concert dancer like Miss Kitchell spoofing these forms, for she gives their own derision a ring of authority. It is only natural that since she can elicit such enthusiastic response with conventional means, she does not often exceed them.

Miss Kitchell is indeed fortunate in having Harvey Brown as accompanist. He played with fullness and verve and contributed some very presentable original music for "Sonatina Rococo," "The Tale of a Bird," and "Portrait of a Hostess."

PAULA PADANI, Palestinian Dancer
YM & YWHA
January 27, 1948

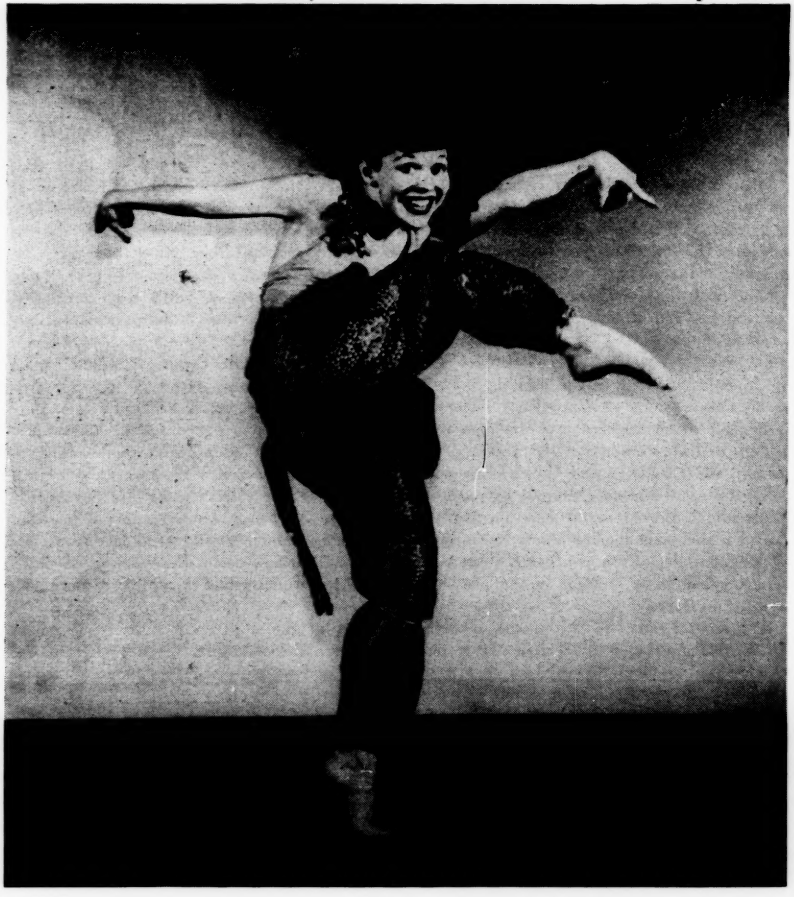
Paula Padani should benefit greatly from her visit to these shores and her probable exposure to the American concert dance. For she gives every evidence of being a sensitive and receptive young artist.

At the present time, however, she is not really ready for the concert stage. Her dancing is sorely hampered by an outworn, outmoded movement style. She adheres steadfastly to the limpid, velvety lyricism of certain European schools of dancing circa 1930. The soft arms, the gently drooping hands, the lack of vitality in the torso, suffused most of her dances with a sort of pastel pallor. Only "Horra" maintained its earthy vigor.

This does not mean that Miss Padani must be earthy or even athletic in order to strengthen her dancing. But she must learn to be decisive in her approach — definite in her statements. She must increase her movement range so that when she wishes to deviate from the purely legato, she has more at her command than mere stamping and pattering with her feet and dervish turns. She must learn that hands are always part of the movement, even when they are not being employed as the center of attention as in "The Rose of Sharon" and "The Queen of the Fields."

And for Miss Padani these would be worth the learning, for despite the stylistic decadence of

IVA KITCHELL, dance satirist and mime, in fine bacchanalian fettle. Her composition is titled "Bacchanale". Dwight Godwin



most of her pieces, she possesses a remarkably sound sense of dance structure and a feeling for mood and atmosphere — for example the sleepy delicacy of "Rose of Sharon," the girlish simplicity of "Under the Orange Trees," the deep sincerity of "Dwekuth" and "Amamijah," and the sharp terror of "The Fleeing."

If Miss Padani is representative of the most advanced in Palestinian dance, it would be safe to say that it is about as unrealized as Palestinian independence. The thematic material is drawn from four principal sources — the Old Testament, Jewish folk forms, the Jew in flight, and love for the new land. All of these are valid and potentially rich, but surprisingly, the most affirmative treatment of them has been coming, not from Palestinians, but from those who are either long removed, or who have had no actual contact with Palestine—Anna Sokolow and Hadassah, for instance. It may be that a dancer like Miss Padani is too close to her sources of inspiration to objectivize them into art. And it is probably true that dance techniques in Palestine have not had sufficient time to slough off their European patina and develop an indigenous voice of their own. But there is evidence of sincere effort in that direction. And that is in itself heartening.

ANNA SOKOLOW
YM & YWHA
FEBRUARY 1, 1948

Something new has happened to **Anna Sokolow** — something new and very wonderful. No longer is she the dancer-in-a-wilderness whose art was torn asunder, rather than strengthened, by her social consciousness. Gone is the wild-haired gamine tossing her raw emotions at an unsuspecting audience. Gone is the frenetic anger — the trembling frustration. They have been harnessed and channelled to form a dance-art of power, proportion, and maturity. Miss Sokolow has at least succeeded in bringing her very real choreographic, dramatic, and kinetic powers into focus. And the result was a solo concert of great richness and tonal variety.

Strangely enough, she accomplished a goodly part of this growth by revamping numbers that have been in her repertoire for some time. It was as though someone had said to her, "You have fine material here, but you don't let your choreography speak for itself. Give it spaciousness. Seek to bring out in each dance the subtlety of detail that it inherently possesses." And that is exactly what happened. "Lament for the Death of a Bullfighter" (Revueltas) with its regal black and red costume and cold blue-green background lighting, gave one the feeling of deep sorrow coupled with monumental fortitude and restraint. It contrasted vividly with the figurine-like stylized impression of a Mexican Church Virgin (Our Lady) and the oblivious humility of "Senora save him and I will adore you on my knees until my last days". Together they gave a skillfully rounded picture of the underlying forces in Mexican life.

The Jewish section of the program accomplished much the same effect, covering a wide emotional range from the quavering lament of "Kaddish" to the earthy triumph of "Deborah", from the childish uncertainty of "The Bride" to the terror of "The Exile" — each with a movement vocabulary uniquely its own.

Of her new numbers, "Life is a Fandango" is the most spectacular. It is a vicious combination of beauty and horror. It has the strange double-exposure quality of Truman Capote at his short-story best. But it is far more ruthless — far more direct. The costume is a garish, tawdry concoction . . . high, natural-colored shoes, vintage 1890 — a peculiar parade insignia thrown over the shoulders and extending down the front of a flimsy dress — an enormous feathered picture hat of flesh color — a tall, beribboned staff — and a hideous skeleton mask. The dance is a

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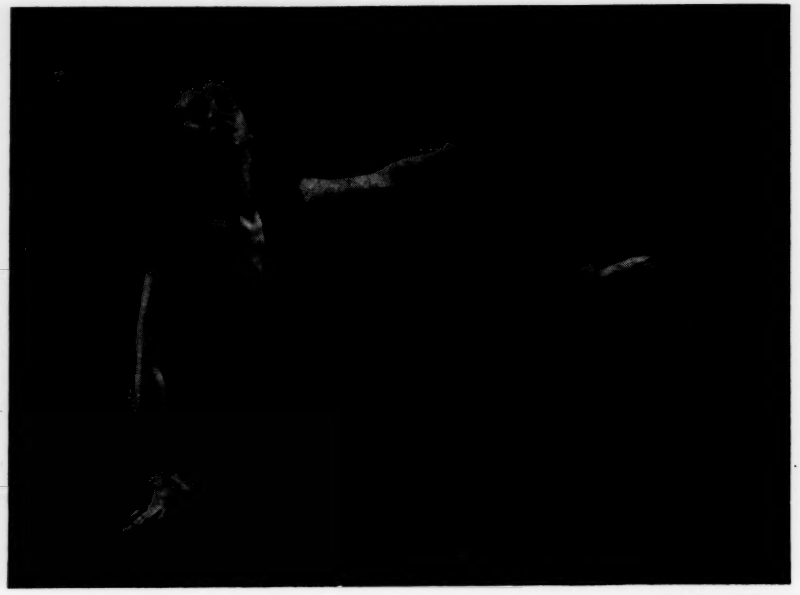

Marine Krueger

An interpretation in modern dance of Hebrew prayer for the dead, titled "Kaddish," by Anna Sokolow.

noisy, violent affair with desperate surprise pauses for breath and an aura of terrible nihilism. The effect was rendered even more sharp by the mechanical, light-headed unconcern of the Mexican folk music accompaniment arranged by Robert Didomenica.

"Case History" with a score by Wallingford Riegger, may not be new to Miss Sokolow's repertoire, but it was new and very welcome to this reviewer. The portrait of an adolescent criminal, it is tense and tragically old-young, and succeeds in making a powerfully poignant social commentary.

As program opener, "Ballad in a Popular Style No. 2" by Alex North proved an excellent choice. Miss Sokolow has caught the modern, free-swinging flow of the music in a delightful study in line, space, and dynamics.

The program was greatly enhanced by a lively little musical ensemble consisting of **Sophie Cait** and **Anita Leonard**, pianists; **Morton Vogel**, trumpet; and **Robert Didomenica**, clarinet. And **Rose Bank's** costumes must be as well constructed as they are appropriate, for Miss Sokolow got in and out of them with amazing speed.

*

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Reviewers' Stand (Severin)

continued from page 7

While a number of obvious lacunae and hesitancies, especially on the part of a crowd of spectators who moped around the stage uncertainly during gaps between the scenes, badly need to be ironed out, I doubt that anyone would be unduly disappointed in the leisurely frivolity of Bacchus and Ariadne, unless you are one of those people who have an insatiable appetite for helpings of "Blood and guts" in theatre dance. But if you can also be amused by a deliberately discriminating, sophisticated brand of art that has enough perspective to forget about that atom bomb for just a minute, you will hardly sneer, as did one critic, that the whole ambitious work had an air of being "consciously antiqued moderne." If anything, it was just the opposite, a modernized antiquity, from choreography, to music, to design, although undoubtedly it was "consciously" so, since Balanchine and his collaborators are scarcely those to depend on woozy, tormented emanations from their unconscious "souls."

In the same way that composer **Vittorio Rieti** has drawn upon Renaissance sources to produce a theatrical, richly orchestrated modern cantata (of which there are few these days), so **George Balanchine** has tried to rehabilitate the commonplace old nymph and satyr dances, transforming them from dry, printed matter in dusty books into something rather whimsical and stylish.

Cagli's scenery and costumes were far superior to the run-of-the-mill, but hardly great stuff. They were appropriately lavish, although not spectacular exactly and through the subdued richness of their coloring and a nicely jumbled set design, they pretty well managed to recapture the feeling of a Florentine square. The backdrop also took care of the problem of where the deuce to put the chorus; they were grouped in a bank, perhaps to resemble the local court, and could be seen and heard through a series of large, open windows in the lower story of the town house or "palace" represented in the left two-thirds of the drop. I don't mean to sound like a cracked record on the subject of **Eugene Berman**, for after all there is only one of him and he obviously cannot design every new ballet. But I can't help feeling that for this one particularly he would have come up with something really ingenious, an architectural, three-dimensional affair suggesting a bit more spaciousness and grandeur than did Cagli's flat design.

Considered as a whole, "The Triumph of Bacchus and Ariadne" reminded me of the sort of interesting, energetic experiments that used to go on in Paris in years gone by. If "the appeal of the work as a whole . . . would seem to be strongest to such an audience as that of The Ballet Society" it is all the more to that audience's credit, although the remark I have quoted above represents, to me, a snobbish underestimate of the average audience's intelligence and taste, the kind of birdbrained thinking that induces Hollywood pro-

ducers to turn out one cheap film after another.

In light of the variety offered by the remainder of the program, the oft-repeated charge that Balanchine's style is "immutable" seems completely mysterious and absurd. "Divertimento" which was premiered a year ago and which has been slightly revised for the better in the meantime, is not encumbered by a complicated literary plot that requires half a page or more of program notes to interpret it to its audience. It is, rather, a suspenseful, airy work that fully utilizes the rhythmic pulse of **Alexei Haieff's** Stravinskyesque (but not unoriginal) score, clear as crystal in its over-all conception, fastidious in its designs, scintillating as spun-glass in the quality of its movement. It is a kind of semi-formal, American classroom ballet, wherein five couples, costumed in conventional black and white, set off against a light-blue drop, bow gracefully to each other at the beginning and end and playfully display their prowess in solo and in unison.

It is essentially American ballet, as specified above, because Balanchine, working from the traditional classical base, has exploited such typical American traits as speed, accuracy, a good ear for rhythm, straightforwardness, athleticism, and expression of "angelic emotional concern," characteristics which **Edwin Denby** and others have quite rightly listed as forming the basis for Balanchine's classical style. **Maria Tallchief** looked extraordinarily brilliant as the star of the piece and **Herbert Bliss** and **Francisco Moncion** were especially good among the boys, although I should add that the entire ensemble danced the difficult steps more ex-

R. F. Ganley

Silenus and attendant fauns from the ballet "The Triumph of Bacchus and Ariadne." Charles Laskey as Silenus.

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Nicolas Magallanes and Tanaquil LeClercq as the Bacchus and Ariadne of the ballet "The Triumph of Bacchus and Ariadne."

pertly than any major ballet company which has negotiated similar difficulties in the past few years.

One of the reasons for Divertimento's difficulty lies in the fact that it is a marvelously (some would say "slavishly") musical piece. To fall more than a few beats behind in Balanchine, is to court disaster, whereas in the ballets of some choreographers you can fall behind eight beats or more; it doesn't really matter. So let us hope that Mr. Balanchine keeps right on being "slavishly" musical; it is partly by virtue of this great asset that he has had the opportunity of collaborating with some of the world's greatest composers, instead of being obliged to struggle with the tinny cue-sheet scores of the now defunct Jooss Ballet and many modern dancers.

For example, "The Four Temperaments," first given a year ago, boasts a powerful, tense and somewhat viscous score by one of the world's foremost contemporary composers, **Paul Hindemith,** whose musical plan Balanchine has wisely chosen to follow more or less exactly. The theme is established initially by three short dances for as many couples, and these are succeeded by four long variations: the first, **Melancholic,** was danced expressively by **Herbert Bliss,** supporting two girls, and with an ensemble of four more girls costumed alike. The second, **Sanguinic,** was distinguished by the bold, clean virtuoso dancing of **Maria Tallchief,** partnered by **Nicolas Magallanes,** and with another four-girl ensemble assisting. The

third, **Phlegmatic**, was performed with the requisite amount of lethargic apathy by **Todd Bolender**, with still one more miniature ensemble. And the fourth variation, **Choleric**, was danced by **Tanaquil LeClerq**, supported by the entire ensemble.

Just as in the music, the tone of the choreography is delineated in the opening dances, a kind of smoky, sinister, vigorous tone, rife with hints of mediaeval spells, incantations, witchery and the Black Mass. And, although from one variation to the next this tone or quality is developed for all it is worth, each variation is sharply differentiated from the others in terms of the particular humor it is intended to represent, so that the work becomes perfectly integrated at the same time it is perfectly expressive. It is in many ways a slightly shocking work, particularly as compared with the opposing mood of a "Divertimento," shocking in its imaginative eccentricity, in the weird fantasy of its imagery, in the unflagging, unexpected power of its invention.

According to Ballet Society's bulletin, Balanchine has completely revised his choreography since 1946, but that was so long ago that I was able to notice only one major change, which involved the finale. Whereas formerly he used a multiple circle of dancers moving alternately up and down instead of around (if memory serves aright) he has now arranged the dancers in lines, parallel to the edge of the stage, with alternating high lifts by several couples in front at stage right and so on. That may not be too clear, but you get the idea. I'm not so sure but what I didn't prefer the first version, although that was, admittedly, not

Todd Bolender as "Phlegmatic" from the ballet "The Four Temperaments" (Hindemith-Balanchine-Selgmann) staged by The Ballet Society.

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ideal, and as a matter of fact the entire ballet impressed me a good deal more a year ago. For one thing, the pace this time seemed laggard compared to the last. Changes were also made, by the way, in surrealist **Kurt Seligmann's** costumes, nothing very drastic to be sure, but for the better. By themselves, his designs are interesting and original enough, but somehow they miss fire on the stage; on the whole they are strangely monotonous and unpleasant to look at.

As mentioned earlier, the entire program seemed to demonstrate that Balanchine's style, far from being rigid, is more astonishingly flexible, more consistently viable, more widely varied than that of almost any modern choreographer you might name. In subject matter, in approach and in spirit each of the three works discussed were distinctly different, although doubtless, it is true that Balanchine uses more or less the same classical "vocabulary" from one work to another, just as a Henry James uses more or less the same English language from one novel to the next. Nor can anyone deny that Balanchine does have a style of his own, just as William Shakespeare has a style that you can recognize at once whether he is dealing with a Venetian merchant or an English King. To condemn Balanchine for having a style, then, is like asking him to be fifty different people, fifty being approximately the number of ballets he has created over the years. And yet, despite this style of Balanchine's (and how many choreographers would give their right eyes to have a style at all!) I was intrigued to hear from a correspondent the remark of a well-known composer to this effect: **"As a musician myself, I can say without reservation that when Balanchine is setting Bach to choreography, he becomes truly the Bach of the dance, if he is treating Mozart, the Mozart of the dance and so on."**

ALBERTO TORRES, Now in Paris, dances a popular "Alegrias,", to guitar accompaniment.

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LONDON

The greatest personal success on the London stage for many years was scored by **Danny Kaye** at the London Palladium where he topped a variety bill for the month of February, remained on stage for an hour of each performance, received banner, front-page headlines from the critics, endeared himself to every member of every audience and was literally the talk of the town. He retrieved the reputation of the American variety artist in this country and gave London a tonic that it will long remember.

If the Sadler's Wells Ballet visits America in the fall of this year (as seems highly probable) the classical repertoire is likely to be limited to **The Sleeping Beauty** because of the large amount of transport space required for carrying these full-length productions. Among the modern ballets, it seems certain that Ashton's **Symphonic Variations** will be included and he is contemplating a revival, specially for America, of **A Wedding Bouquet**, one of his most successful comedy ballets, which is danced to a running commentary by Gertrude Stein. Helpmann's **Miracle in the Gorbals** and **Hamlet** and De Valois's **Checkmate** and **Rake's Progress** are likely to be included in the repertoire and the full company of dancers will be headed by **Margot Fonteyn** and **Robert Helpmann.** Commitments at the Royal Opera House, Covent Garden, and at the Edinburgh Festival are, however, likely to limit any U. S. season to about a month.

Markova and **Dolin** are due to appear at Covent Garden, as guest artists with the Sadler's Wells Ballet, on June 7 and will dance in London for about six weeks. They will open with **Giselle** and will later be seen in the Wells' full-length production of **The Sleeping Beauty** and **Le Lac des Cygnes.** Mr. Dolin is said to be anxious to dance **Job** again and it has been suggested that Markova might appear in her famous role in Ashton's **Les Rendevous,** but as neither of these ballets are at present in the Covent Garden repertoire and the opera house stage seems likely to be occupied by rehearsals for a heavy program of opera for some time to come, it is doubtful whether such ballets could be remounted in time.

With the departure of **Massine** for Milan, his role of the Miller in **Le Tricorne** has been taken over by **Harold Turner,** who has already appeared as the Can-Can dancer in **La Boutique Fantasque. Turner** gives a lively, intelligent, well-danced and presented performance but he lacks the hair-trigger timing of **Massine** and the great force of personality.

Irina Baronova and **Eugenie Delarova** have arrived in London, not to dance, but to appear in a new play, "Dark Eyes", which is being produced by Baronova's husband, **Germain Sevastianov. Robert Helpmann** is to appear at the

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Shakespeare Memorial Theatre at Stratford-on-Avon in **Hamlet** and several others. His interpretation of Hamlet, when he played it once before, was well received by critics and public . . . Ashton's new ballet, **Scenes de Ballet,** to the Strawinsky score, had its premiere on February 11th. . . . The International Ballet Company are having an extraordinarily successful tour of the big cinemas in the London suburbs. They do two shows daily and the houses are packed. The most popular ballets are the classics. **Helen Armfelt** has arrived from France to share the leading parts with **Mona Inglesby. Dorothy Stevenson,** an Australian member of the company, is producing an all Australian Ballet, **Sea Legend,** music by Esther Rofe, decor by John Bainbridge. The ballet was originally produced for **Edouard Borovansky's** company in Australia. . . . The Anglo-Polish Ballet Company is being re-organized and re-vitalized by **Jashf Crandall.** He appeared in the first de Basil company and is the possessor of one of those phenomenal ballet memories comparable only to **Woizikovsky** or **Sokolova. Mela Carter** and **David Dulac** will be dancing the leading classical roles and **Halama** and **Konarski** are rejoining to dance in the character ballets. The repertoire is being enlarged by the inclusion of **Giselle** and two new ballets by a Polish dancer who has just arrived from the Teatro Colon, Buenos Aires. . . . There was a very interesting festival of folk dancing at the Albert Hall in January. The English dancers demonstrated that contrary to general belief, folk dancing is still very much alive. The men were outstanding in the various form of sword dances and showed attack and precision. . . . **Ana Nevada** was the sensation of the performances given by **Les Etoiles de la Danse.** Her Spanish dancing and castenet playing were suberb and she received a great ovation. . . . **Alan Carter** is doing the dances for the new musical coming to the Palace Theatre. He is not using a corps de ballet, only three boys and three girls, with each part tailored to individual personality and technical ability. Sounds promising.

*

PARIS

Jean Weidt and his Ballet des Arts took the Theatre Pigalle for Monday nights in January and February. On the program were **La Cellule** which won them the Grand Prix at the June 1947 International Competition in Copenhagen, as well as **The Return of the Unknown Soldier, Clouds,** etc. Movement is very stylized and expression intense, but dancers are encouraged to be highly individualistic. Weidt's own work is expressionist, emphasis is on miming rather than on dance, and his own fire has not yet been sufficiently infused into his small troupe. . . . **Loudolf Child** is giving the first of a series of private recitals at the end of this week with his two chief pupils, **Hélène Fauré** and **Jacqueline Levant.** They will do two extracts from **Don Quichotte** and **Naissances** and works by Bach, Debussy, Moussorgski.

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both the Opera and the Opera Comique. At the Opera a beautiful new ballet, **Mirages,** has just been created: music by Henri Sauguet, choreography by Lifar, exquisite decor and costumes by Cassandre. **Yvette Chauviré** and **Michel Renault** are quite perfect, admirably supported by **Madeleine Lafon, Bozzoni, Mlles. Moreau, Bardin, Bourgeois.** A typical evening this month included Tomasi's **"La Grisi"**, Lalo's **"Suite en Blanc"** and Ravel's **"Daphnis et Chloe"** and **"Bolero"**. . . . At the Opera-Comique, Jean-Jacques Etchevery has produced **"Suite Fantasque"**, one of the most successful humorous ballets of recent times, admirably set and costumed on Peynet designs, and danced with brio by a troupe including Tcherkas, Mlles. Signorelli, Breggen, etc. Ravel's **"Ma Mère Oye"** and Jacques Ibert's **"Ballad of Reading Gaol"** completed the excellent program. . . .

Yvette Chauviré and **Alexandre Kalioujny** presented **"Le Chevalier et la Damoiselle"** at the Opera also this winter as one of the outstanding successes. This was originally created by **Solange Schwartz** and **Serge Lifar,** and has Lifar Choreography and Philippe Gaubert music. Chauviré gave two recitals at the Salle Pleyel in February. . . . Solange Schwartz gave a recital at the Théatre des Champs-Elysées with an unusual program in which she danced **"La Biche"** from the above-named **"Chevalier et la Damoiselle"**, as well as **"Les Elfes"** and **"Le Lac"** with poems recited by **Jean Laurent,** and fragments of **"La fille mal gardée"** with **Youly Algaroff,** one of the finest performers of the role of Colin and **Alexandra Balachova** herself as the Mère Marcelline. . . . Announced at this same theatre for February was a concert by **Ludmilla Tcherina** and **Edmond Audran.** . . . **Ram Gopal** and his Hindu ballet gave a series of performances here in the last half of February.

One of the most unusual dance events has been the performing of Swedish national dances on skates by the Swedish woman ice-skating champion Maj Britt at the Velodrome d'Hiver. Her ice dancing is a fine art.

*

LISBON

Bailados Verde Gaio, the most important ballet organization in Portugal, has produced a new ballet at the San Carlos Theatre, called **"Night Without End"**, with a highly interesting scenario by Antonio Ferro, with music of St. Saens "Danse Macabre", choreography by **Guglielmo Morresi** and leading dancers **Ruth Walden,** Helen Miranda, Ernestina Moreira, Isabel Santa-Rosa, Didia Maria, Constante Rocha, Jose Azevedo, Joaquim Barreiro. The musical direction under Frederico de Freitas, and costume and scenery were designed by Paulo Ferreira.

Circula Iniciacao Coregrafica, founded and directed by Mme. **Margarida de Abreu,** has given a short season at the S. Carlos, presenting among others, the ballets **"L'Oiseau de Feu"** and **"Chopiniana"** with leading dancers **Anna Maria Mascolo,** Amelia Matta, Ilse Porst, Ruth Aragao, Lilly Neves, Agueda Sena, Isabel Affonseca, Thomas da Costa, Bento Jose, Fernando

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Lima, Armando Cortes, Pedro Marcos, Jose Maquine. The costumes and decors were designed by Abilio de Mattos, and the musical direction was under Jaime Silva Filho.

The Lisbon National Conservatoire has presented its first production this season, a new mimo-ballet based on a Portugese classical Gil Vicente, under the direction of Mme. **Alice Turney.**

Hugo Manuel, Portugese painter and designer, is back in Lisbon after a long trip in Italy, Greece and Spain, working on the organization of a new Spanish ballet company which should appear in Madrid next November.

The Swedish Cimarro Ballet is again having an enormous success in Lisbon's famous dance recital hall, the "Miami", after a year of touring Spain and Portugal.

The Marquis de Cuevas' **Grand Ballet de Monte Carlo** appeared here for a two week season, late in February, after which it goes to Monaco.

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MONTREAL

"Stars of the Paris Opera" was a resounding flop. Headed by **Roger Fenonjois** with **Lolita Parent, Marianne Ivanoff** and **Daniell Sellier,** the group gave a number of unsteady performances in Montreal and environs, including three different programs in the city. The first "ballet" since Markova-Dolin made an uncertain appearance at a summer concert; the performances drew the most vitriolic reviews to have been seen here in some time. The French dancers proved competent enough, but were marred by the dull choreography, much of it by Lifar or Lifar-inspired, as in the case of the Fenonjois works. Limping around with one piano and skimpy decor did not help. It was an unfortunate experience for the quartette of dancers who did leap before they looked into this venture, although the group must have been stronger before the tragic death of **Konstantinoff,** who was their musical director. Mr. Konstantinoff was formerly the French editor of DANSE, and was a prominent composer connected with the French ballet. He was killed in an American airline disaster.

Sonia Woicikowska made an auspicious debut into the night club medium at Montreal's "Samovar" where she was held over to the delight of local theatre reviewers. Former ballerina of **Grant Mouradoff's** "Foxhole Ballet" and daughter of the famous Polish character dancer, **Leon Woicikowsky,** who reportedly refuses offers to leave Poland, she shows resourcefulness in adapting her personality and flair for characterization to the confines of a slippery vest-pocket dance floor.

In WINNIPEG, long a bright spot in the ever-increasing gloom of Canadian ballet, this is the city, which maintained a dance group throughout the war, although the symphony orchestra was dropped and has not yet reorganized. The Winnipeg Ballet is planning a "Festival of Ballet" in the Spring, but has found itself embarrassed somewhat in addressing invitations to "all ballet groups in Canada". How many invitations are going to be sent out and where?

Canadian dancers are finding some outlet in small groups of modern dance or in some cases, pseudo-modern dance. Owing to the scarcity of companies outside of the **Winnipeg Ballet** and the **Boris Volkoff Ballet** in **Toronto,** lack of facilities and general absence of funds, some groups are gravitating around theatrical or educational organizations. In Montreal the trend in this direction is illustrated by the work of **Elsie Solomon** creating choreography for the Negro Theatre Guild's "Emperor Jones" production, and Elizabeth Leese, who has been commissioned again by **Les Compagnons** to design dance movements for an evening of French farce-comedies which are derived from the commedia dell'arte and early French theatrical forms.

Ballet in Canada is still injected chiefly from outside sources such as the annual efforts of Britain's Royal Academy of Dancing, and visits from touring companies which at present find the Markova-Dolin group and the Denham Ballet Russe de Monte Carlo juggling dates.

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CHICAGO

There have been a welcome stream of concert artists in Chicago these months. **Iva Kitchell** danced for the members of the Casino Club on January 24. February included performances by **Veloz and Yolanda** and by **Paul Draper.** The March schedule lists Polish dancers **Felix Sadowski** and **Janina Frostowna** (on the 7th) and **Mia Slavenska** and her company on the 15th.

Jose Castro and **Vela Montoya** are touring the Midwest in a program of Spanish dances. Works on an ambitious and experimental scale were to be presented by the University of Chicago's Renaissance Society on February 22. New ballets with interesting and exciting collaborations in the shape of original music scores and new decor were choreographed by **Berenice Holmes, Jerome Andrews** and **Jose Castro.**

Maybe it started with that "new look" or with that song "Dance, Ballerina, Dance". Whatever the cause, Swan Lake is bustin' out all over. It is in "The Ballerina's Debut", a number the Dorothy Hild line does in the current show at the Edgewater Beach Hotel. More unusual is the condensed version of Swan Lake being danced by the Marie Kuhlman Dancers at the Chateau, a night club in Elgin, Ill. Featured dancer Joyce Mowery is the Swan Queen and she dances the familiar 2nd act variation and the work of the corps includes the Dance of the Cygnets and the audiences love it.

Katherine Dunham and her Tropical Revue opened in this, her home town, on February 5 for what looks like a respectable run.

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SAN FRANCISCO

The press here is very warm to Irving Deakin for his splendid management of the Civic Ballet season. February brought us the second

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26. KALEENKA—Folk

30. NA BEREGU VOLGA—Folk—All Grades

31. NAUGHTY GIRL POLKA—Child's

67. TYROLIAN FOLK DANCE—Group Folk Dance

INTERMEDIATE

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2. A HOLIDAY IN RUSSIA Group: Character 24 pages of music and instructions $3.00

5. A RUSSIAN MAID—Folk Dance

7. BELINDA POLKA—Classic Ballet Group or Individual

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15. DANCE OF THE MAGYARS—Folk: Boy and Girl

17. DANCE TYROLESE—Simple Folk

19. ESMERALDA GALLOP—Toe

21. GAVOTTE "LADY BETTY"—Classic—All Grades

22. GERMAN PEASANT DANCE—Polka: Boy and Girl

26. KALEENKA—Folk

30. NA BEREGU VOLGA—Folk—All Grades

31. NAUGHTY GIRL POLKA—Child's

39. POET'S LOVE—Folk: Group, 4 Girls & 1 Boy

42. POLISH MAZURKA—Folk

47. RUSSIAN COUPLE DANCE—Folk Boy and Girl

49. RUSSIAN FOLK SONGS—Folk

50. RUSSIAN PEASANT DANCE—Folk

51. RUSSIAN SWEETHEARTS—Folk

52. RUSTIC CARNIVAL—Character: 2 Girls

54. SILVER STAR POLKA—Folk

55. SLEEPING BEAUTY VALSE—Classic

56. SYLVIA DANCES—Simple Classic

62. THE JOCKEY—Character

64. THE WAY OF OLD PEKIN—Character

65. THE WHITE PEACOCK—Interpretive

67. TYROLIAN FOLK DANCE—Group Folk Dance

70. YOUNG AND OLD—Character

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14. COLUMBINE—Classic Toe

16. DANCE SERPENTINE—Character

18. ECHO OF THE BALLET—Toe

20. FASCINATION VALSE—Toe

21. GAVOTTE "LADY BETTY"—Classic—All Grades

22. GERMAN PEASANT DANCE—Polka: Boy and Girl

23. GOPAK—Character

24. GRAND VALSE BRILLIANTE—Classic Toe

25. HUNGARIAN FOLK DANCE—Character: Folk

27. LA COQUETTE—Toe

28. LA DANSEUSE—Toe

29. MOMENT LYRIQUE—Toe

30. NA BEREGU VOLGA—Folk—All Grades

32. OBERTASS—Folk: Boy and Girl

33. PAS DE DEUX—Classic Toe: 2 Girls

34. PAS DE TROIS—Classic Toe: 2 Girls, 1 Boy—14 pages of music and instructions $2.00

35. PETITE POLKA—Classic

36. PIERRETTE—Classic Toe

37. PIERROT—Character

38. PIERROT & PIERRETTE—Character: Boy and Girl

40. POLISH BRIDE—Character

41. POLKA CAPRICE—Classic Toe

42. POLISH MAZURKA—Folk

43. POLKA MUSETTE—Couple Dance

44. POMPONETTE—Character

45. PUPPETS—Character: Boy and Girl

46. RENDEZVOUS—Character Solo

48. RUSSIAN DANCE—Folk

53. SERENADE D'AMOUR—Classic Boy and Girl

55. SLEEPING BEAUTY VALSE—Classic

57. TAMARA—Character: Semi-Oriental

58. THE FIREFLY—Classic

59. THE GOLDEN DOLL—Semi-Character

60. THE HUNGRY DON JUAN—Character: Boy & Girl

61. THE HUSSAR—Military Solo

63. THE MOON FAIRY—Classic Toe

66. TITANIA—Classic Toe

68. VALSE BLUETTE—Classic Toe

69. VALSE POLONAISE—Classic Toe

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season of this fine company. "Gift of the Magi" **(Semenoff)** was performed here in February, and done with greater style, according to those who had seen the Ballet Theatre version. **Toumanova** was exquisite in "Swan Lake" and she and **Petroff** held the S. F. audience spellbound with their pas de deux from "Don Quichotte." San Francisco's own superb **Jocelyn Vollmar,** partnered by **Richard Burgess** danced incomparably in **William Christensen's** "Parranda." **John Taras'** new ballet "Persephone" was premiered here late in February . . . Ballet Theatre opened here on February 8th for an all too brief season . . . **Veloz and Yolanda** performed in an evening of Dansations of 1948 at the Opera House. **Yolanda's** costumes are breathtaking. The team's work was varied and interesting, and as usual, Veloz is the personification of style and energy . . . **Inesita** has just made a short in Technicolor for Paramount, which stars **Tito Guizar . . . Solana** has been lecturing at the State Women's Club in Sacramento. Among the attendants was Mrs. Earl Warren, wife of the Governor. She also appeared in concert at the Sacramento College Auditorium.

MILAN

Principal feature of the season of opera and ballet at the famous La Scala Theatre in Milan is the production of Igor Stravinsky's "Sacre du Printemps" with choreography by **Leonide Massine** on April 24. The role of the Chosen Virgin will be danced by **Luciana Novaro.** Rehearsals for this ballet were started in January. Massine's version was seen in New York with **Martha Graham** as the Chosen Virgin in 1930.

Other dance works will be Ravel's "La Valse" and "Daphnis and Chloe", both with choreography by Serge Lifar and "La Taglioni" with music by France Vittadini and choreography by Rosa Piovella Ansaldo. The principal dancers are Milly Clerici, Olga Amati, Ugo Dell'Ara and Miss Novaro.

via the grapevine

continued from page 4

Rehearsals for "Inside U.S.A.", a musical, are under way at last, after the most interminable auditions in history. Choreographer **Helen Tamiris** directs the dances and principal dancers are **Valerie Bettis** and **Eric Victor. . . . Eileen O'Connor** sends greetings from hot, festive and gay New Orleans. This was during Mardi Gras, where she went for a rest! . . . **Maria Gambarelli** is on her way to Rome to appear in a film entitled "The Life of Pavlova". . . . **Bob Alton** directs the record total of twelve dances in the M.G.M. "Easter Parade" in which **Fred Astaire** (retired from retirement) solos twice and duets four numbers with Judy Garland. Dancer **Ann Miller** is also featured. . . . **Cyd Charisse,** who will dance in the forthcoming "On An Island With You", is again studying with **Bronislava Nijinska,** who recently returned to her Hollywood school. Miss Charisse is a Nijinska pupil from a period ante-dating her film career. . . . **Igor Schwezoff,** dancer, choreographer, novelist, who went to Rio de Janeiro in January, 1947 to be the ballet master at the Municipal Opera, returns to America this month. . . . The famous **"La Boule Blanche"** an affair held annually for the scholarship fund of the **Dunham** School of Dance was enlivened and made a topping event by the participation of **Claude Marchant** and his company, **Riccardo Sarroga, Butterfly McQueen, Luther Saxon** and the **Katherine Dunham Experimental Group.** Authentic West Indian food was dished out by a genuine Haitian chef, among other delightful things. . . . We are the lucky recipients of a reproduction of **Katrine Amory Hooper's** sensitive and introspective painting called "Dance Between the Clouds". Miss Hooper's oils and sketches, inspired by the dance forms of **Jan Veen,** were on exhibit at the Clairhorne Galleries in Newton, Mass. during February. . . . **Sophia Delza, Charles Weidman,** and **Walter Terry** will represent dance in the first symposium on contemporary arts to be established as an annual event at the Baltimore Museum, on **March 17, 18, and 19. . . . CIER** is the name of a committee (Commission for International Educational Reconstruction), sponsored by the United Nations, at the suggestion of UNESCO, to function as an organization **to aid dancers** and other artists in the war-devastated countries, **who lack food** and clothing, materials with which to work, books and professional magazines and contacts with artists of other countries. Sub-committees to cover artists in theatre, music, writing, architecture, etc. have been set up; none, so far, for the dance. Dancers and teachers, will you help this cause? Those interested in communicating with the Commission may write to Dance Magazine. Your dollars and your contributions of clothing, books and food will be welcomed by the desperately tried dancers of Europe. . . . Paul and Mary Drozdoff, puppeteers extraordinary, were the producers of a remrakable marionette ballet based upon the **Mikhail Mordkin** ballet, "The Goldfish", a one-hour show, performed at the Brooklyn Academy of Music on February 14. . . . **Vitale Fokine** appeared on the front page of the illustrated New York News in an article on artists in Carnegie Hall. He was chosen to represent the ballet and the photograph demonstrated support of a grand arabesque by a pupil. . . . **Nina Popova,** faculty member of the Shurman School, has been appearing in a solo part in "Music in My Heart" since its opening last Fall. She will dance the leading role in this musical when it takes to the road this month. . . . **Ballet Soiree,** a Washington, D. C. ballet group directed by **Marion Venable,** enters its third season. On February 11th it appeared in recital at the Cafritz Auditorium with guest artist **Maria Teresa Acuna.** Among the ballets presented were the Marion Venable oeuvres "Flight of Time" and "Promenade au Parc". . . . **Juana de Laban,** head of the Dance Division at the University of Michigan teaches a group of sixty-four men and women in American and other country dances. **On May 10-17**

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10. NUMBER PLEASE. (Telephone tap story. Boy and girl.)
11. CLIMBIN' HIGH. (Novelty tap dance. Ladders-group. Special music 50c extra.)
12. WHISK BROOM TAP. (Two or group. Brooms covered with emery cloth.)
13. CHINATOWN TAPICS. (Chinese Laundry. Two novelties.)
14. BALLIN' THE DRUM. (Military novelty. Bouncing ball on drum. Special music 50c extra.)
15. DOT AND DASH. (Boy and girl novelty pantomime in a telegraph office.)
16. SKIPPING THE BEAT. (Boy and girl. Special song 50c extra.)
17. PULLIN' THE SKIFF. Solo or group hot-cha. Song 50c extra.)
18. TAPPING THE KEG. (Show stopping novelty.)
19. TAPPIN' THE TOM-TOM. (Musical Comedy group number.)
20. TAP DANCE SITTING DOWN. (Line-up of girls big tap ensemble number.)
21. WASHBOARD RHYTHM. (Solo or group using thimbles for strumming.)
22. THE SCRATCH. (Eccentric solo or group.)
23. SHAKIN' THE SHAKER. (Intermediate — cocktail shakers-off beat rhythm.)
24. TECHNIQUE vs. SWING. (Court Room Scene good opening — cast of eleven.)
25. BUCK-AROO. (Intermediate group of four-lariats.)

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26. SIGNALS. (Intermediate — Navy flag Wig Wag.)
27. SEMAPHORE TAP. (Intermediate — military tap swish of flags on stop time music.)
28. BROOM DANCE. (Intermediate — using small push brooms stiff bristles — group.)
29. SOFT SHOE CANE. (Solo or group. Lots of style top hat and tails.)
30. TAPS IN PAWN. (Opening Number — Pawn Shop Scene, characters pawn talents but are redeemed by Broadway Manager.)
31. TREADIN'. (Intermediate Stair Dance.)
32. CRICKET STRUT. (Children or adult beginners.)
33. POP GUN PARADE. (Children, easy.)
34. MILITARY DRUM. (Group-drums attached to backs.)

ADVANCED TAP ROUTINES

35. TAP TEASERS. (Rhythm and Riff.)
36. RHYTHM-TIME. (Rhythm One O' the best.)
37. ASSORTED ROLLS. (Various Rolls.)
38. THE ROGASTAIRE. (Boy and Girl.)
39. RHYTHMETTE. (Rhythm and Riff.)
40. ADVANCED SOFT SHOE. (Effective toe and heel work.)
41. ADVANCED RHYTHM BUCK. (Rhythm peppy tempo.)
42. BUCK-O-MANIA. (Tricky Rhythms.)
43. RHYTHMOLOGY. (Wing and Toe Stand combination.)
44. RHYTHM RIDDLES. (Stylish heel and toe work.)
45. ADV. SYNCOPATED WALTZ CLOG. (It's different.)
46. TWIRLING RHYTHM. (Smart Tap Solo.)
47. RHYTHMANTICS. (Rhythm Solo.)
48. RIFF TIME. (Advanced Riff Rhythm.)
49. RHYTHM PREFERRED. (Professional Routine.)
50. RHYTHM KINKS. (Professional Routine.)

INTERMEDIATE TAP ROUTINES

51. TAPTIME. (Rhythm group or solo.)
52. SWINGTIME. (Hot-Cha tap.)
53. INTERMEDIATE RHYTHM (B). (Group.)
54. HOT CHA TAP. (Swing style for girls.)
55. INTERMEDIATE RHYTHM BUCK. (Fast — Pick-ups for finish.)
56. RHYTHM TAP ROUTINE. (Sliding trench finish.)

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57. DRUM ROLL RHYTHM. (Military Rhythm — cramp rolls.)
58. MILITARY TAP ROUTINE. (Nice rhythm.)
59. SUZI-Q. (Tap version.)
60. JUST TAPS. (Flashy, smart and easy.)
61. TAPPIN' TIME. (Foundation-valuable.)
62. SOFT SHOE. (One and one-half chorus.) breezy.
63. FOOT NOTES. (Flash, lots of style.)
64. BUCKIN ALONG. (Class or solo.)
65. FLASH RHYTHM. (Snappy hard intermediate.)
66. BUCKETTE. (Good old buck dance routine.)
67. RHYTHM BUCK ROUTINE. (Medium fast tempo.)
68. INTERMEDIATE SOFT SHOE. (Solo or group. Medium slow.)
69. SOFT SHOE KICK ROUTINE. (High kicks, tap specialty.)
70. DI-DE-UMPH. (Musical Comedy. Special music 50c extra.)
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76. WALTZIN' ON DOWN. (Effective not difficult.)
77. SIMPLE BUCK DANCE. (Good foundation.)
78. SIMPLE WALTZ CLOG. (Not old standard type.)
79. FOUNDATION TAP BUCK. (For beginners.)
80. BABY TAP. (Effective for young children.)
81. BABY HOT-CHA. (Jazz tap for children.)
82. FOUNDATION TAP ROUTINE. (Showy, simple.)
83. TINY TOTS TAP. (Teachable—simple.)
84. BEGINNERS TAP. (For beginners, flashy.)
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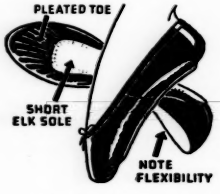

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her group will perform in Purcell's opera "Dido and Aneas" for which she is to do the choreography. Under her direction, the ballet and modern dance clubs of the University will appear in a joint program some time this Spring on themes of the early Renaissance, 14th and 15th centuries. . . . **Belle Reine,** pantomimist, has returned from a seven month tour of Europe and will appear in a program of mimes at the Barbizon-Plaza on April 13th. Miss Reine taught a special course in mime at the National Theatre School in Switzerland during her European tour. . . . **Louise Lightfoot,** Australian student who spent eight years in India studying Hindu dance, was so much impressed with a young Indian dancer, by name **SHIVARAM,** that she arranged to bring him to Australia and present him there in concert. Shivaram and his partner have made a deep impression on Australian audiences, but since immigration laws in Australia are relentless, his permit expires in March, 1948 and he must either return to India or take his small but excellent company elsewhere abroad. Do we hear a bid from an American impresario?

"Modern Dance is EASY" is the name of a story by Betty Booth in a current issue of **Seventeen Magazine,** and to demonstrate it, there are panels of pictures of the **Steffi Nossen Teen-Age Workshop** group in movement. Miss Nossen invited ten untrained students from New York's Central Commercial High School to participate in a demonstration together with her own trained group. The results were interesting and the girls from Central High found it exciting. . . . **Dancers and dancing teachers may be interested to know,** if they haven't already heard, **that the administrations is asking for a $200,000,000 cut in G.I. "training-for-fun".** This is intended to mean such divisions of G.I. training under the G. I. Bill of Rights, as dancing. The idea seems to be that dance training is chiefly pour le sport and a waste of time, that it serves no "occupational" purpose, and that the sole purpose of dance training is to make the vet the "darling of the stag line". Somebody should tell the administration exactly what dance training is and that thousands of vets are, as a result of this training, able to make a livelihood as teachers and dancers. **You have a vote and a voice in Congress — USE it.**

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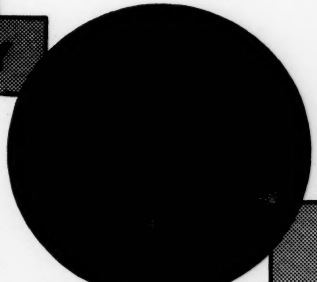

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